

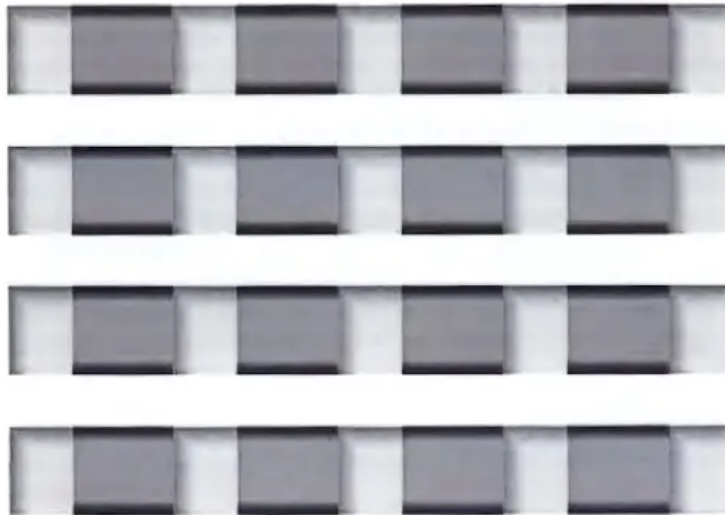
Bunka Fashion Series
Garment Design Textbook 5

Coats & Capes

Bunka Fashion College

Bunka Fashion Series
Garment Design Textbook ⑤

Coats & Capes



Bunka Fashion College

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Bunka Fashion Series
Garment Design Textbook ⑤—Coats & Capes

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To the reader:

- This is a full translation of the Japanese textbook currently used by the Bunka Fashion College.
- Figures herein are based on an adult Japanese woman of average size. In an actual application, please take into account the differing body measurements of the subject.
- All units of measurement herein are expressed in centimetres.
- All symbols and abbreviations used herein have been standardized and can be found in tables on pages 212 and 213.

Foreword

The Bunka Fashion College's Bunka Fashion Course textbooks were revised to the Bunka Fashion College Garment Design Textbooks.

Revision of our curricula for development of fashion industry professionals from about 1980 made us aware of the need for textbooks that deal separately and in detail with each subject area of the course content. Consequently, the content of textbooks was recently updated and now appears in the form of the Bunka Fashion Series of textbooks.

The Bunka Fashion Series of textbooks cover four areas of study:

—The Garment Design textbooks that teach a broad range of professional fashion knowledge and skills, for the development of human resources in various areas.

—The textbooks on Apparel Production intended for the development of professionals for the apparel industry including textile designers, merchandisers, apparel designers and production managers.

—The Fashion Distribution textbooks that aim to develop all types of fashion business people including stylists, buyers, fashion advisors and display designers—professions in the field of fashion distribution that are becoming increasingly specialized.

—The Fashion Professional textbooks that cover fundamental aspects related to all the three courses above, such as color, design sketches, fashion history and fabrics.

Through the Garment Design textbooks you will acquire general knowledge about clothing and production skills, and also develop your creativity and aesthetic sensibility.

We start with the fundamentals of garment design, and through the construction of basic fashion items, move on to a comprehensive study of garment design and its application.

Furthermore, you will acquire high-level specialist knowledge and skills that address the needs of the apparel industry that is becoming increasingly specialized.

Our concept is "turning ideas into products." We sincerely hope that you have a positive learning experience in taking this skills acquisition course.

Sunao Onuma

Chairman

Bunka Gakuen Educational Foundation

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Introduction

The fashion industry has expanded significantly into all aspects of people's lives. There are many different areas in the apparel industry and it is important that the people engaged in its various occupations possess technical knowledge relating to garment production.

Recently, the Japanese physique has generally improved in line with changes in lifestyle, and significant changes have become obvious in the female body shape, particularly of young women. It is important to create clothes that properly incorporate these changes.

As part of updating the Bunka Fashion Series of textbooks, we conducted an independent study at the College of measurements required for clothing production, where our students' physical measurements were taken. We conducted trial fittings for each size and revised our block patterns and standard sizes for women in the younger age groups. We then studied and developed pattern-drafting methods with emphasis on accommodating these age groups.

The Garment Design Textbooks comprise the five following books: Fundamentals of Garment Design, Skirts and Pants, Blouses and Dresses, Jackets and Vests, and Coats and Capes.

This book, "Jackets & Vests", is designed for beginners and looks at the history of these two garments, and also provides information related to garment names and designs. It explains the pattern drafting theory that forms the basis of pattern making, pattern manipulation techniques to alter patterns according to different body shapes, as well as sewing methods for individual parts and production of the actual garment.

This book, "Coats & Capes", looks at the history of these two garments, and explains pattern drafting theories by garment style, name and design. It also explains techniques to draft patterns for individual parts and develop the basic pattern into various designs, as well as sewing methods for individual parts and production of the actual garment.

As examples of actual garment production, techniques for sewing coats with set-in sleeves and raglan sleeves are explained in detail, with a focus on heavy woollen fabrics that protect against the cold. The book makes ample use of diagrams to ensure that all processes from pattern making, cutting, and sewing of individual parts to fitting and adjusting the garment and final stitching, are clear and easy to understand.

Fashion Coordinates



Fashion Coordinates



Fashion Coordinates



Fashion Coordinates



Bunka-style pattern making

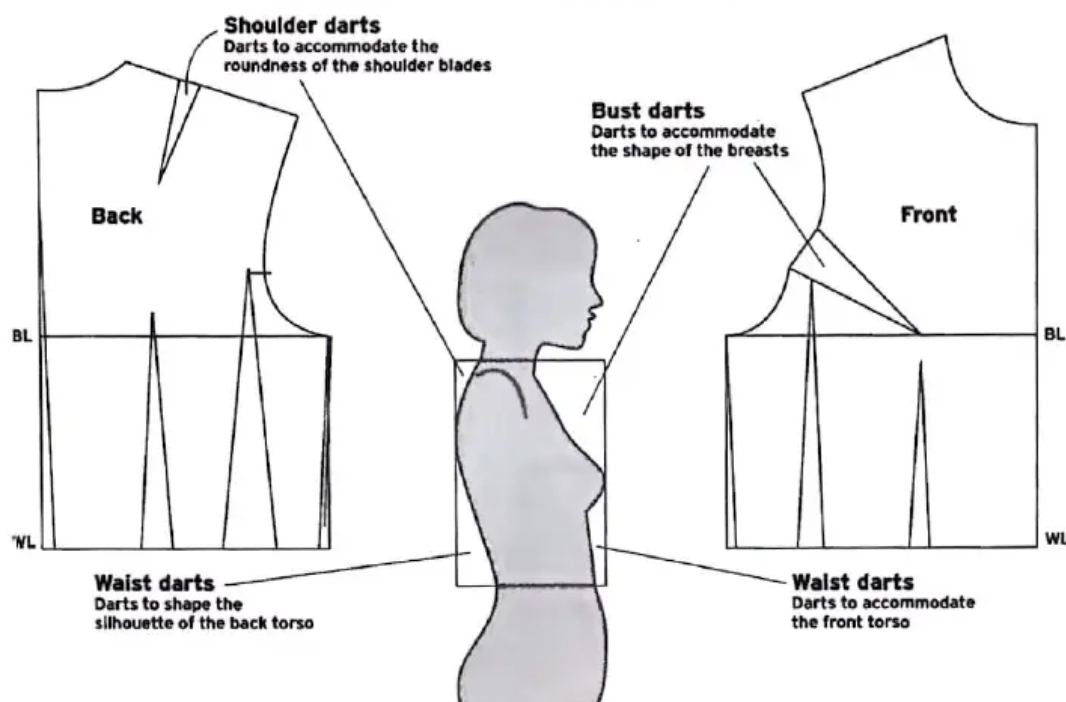
The Bunka Fashion College has, based on many years of research into the body shapes of adult Japanese women, perfected a unique theory of flat pattern making.

The Bunka-style flat pattern making method involves drawing based on the Bunka-style sloper, a product of research and development that represents the simplest form of the female body. One of its features therefore is that patterns can be drafted in less time by learning the theory behind the developing of the silhouette.

— Features of the Bunka-style adult sloper —

- ① A sloper can be drawn with just the three measurements of bust, back length and waist.
- ② A variety of different designs can be created by distributing and moving three darts.

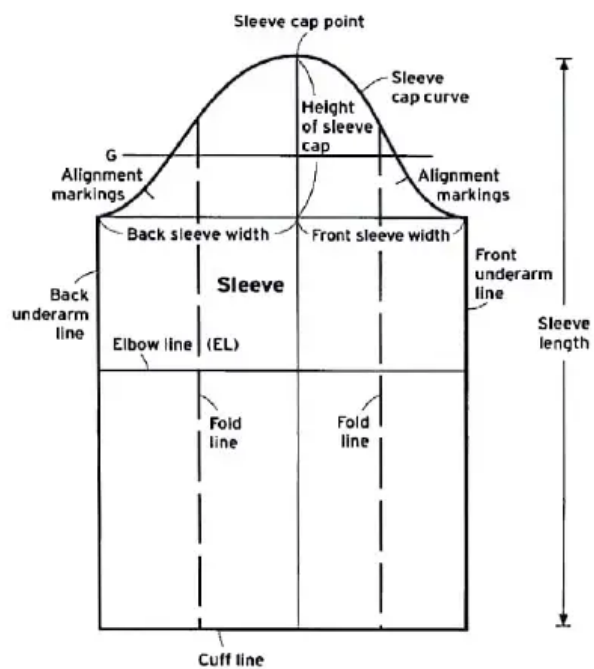
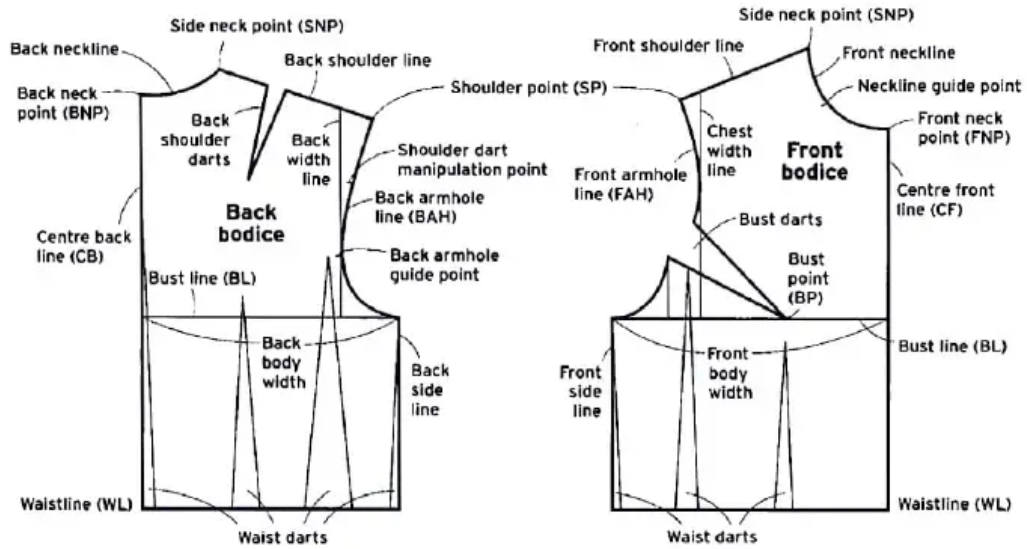
Shape of the sloper patterns and purpose of darts



The method of creating a sloper is described in the back section of this book. It is preferable, when creating garments, to have a sloper that has been adjusted to fit the particular body shape of the wearer.

Please refer to the first book of the Bunka Fashion Series titled Fundamentals of Garment Design for a detailed explanation of the theory behind the Bunka-style sloper and methods for adjusting it.

Names of parts of a sloper



Chapter 1

Coats

1. Coats

What is a coat?

A coat was an overgarment worn by men and originally called an overcoat. Nowadays, however, the garment worn over a jacket or dress, that is, an overcoat, is commonly referred to as a coat.

Coats used to be worn as part of a military uniform but were then adopted as general menswear. From the 20th century onwards, women also, as part of their social progression, began wearing coats.

The different types of coats have been named after the silhouette, design or fabric, a place name, their purpose, the name of the person who wore them or according to the way they are made.

When classified according to their purpose of use, there are coats that protect us from the cold and from the rain, coats for sports and leisure and coats for formal wear. Each of these coats is designed according to their purpose and made from appropriate fabrics.

The history of coats

Up to the 13th century



Himation

In the ancient Greek and Roman period, the coat consisted of a piece of cloth wound around the body. This was called a manteau, the most basic style of the coat, and was worn thereafter in every period of history. In ancient Greece, it was known as a himation. In ancient Rome, the man's version was known as a toga, and the woman's, a palla. They all consisted of a piece of cloth wrapped around the body.

14th~5th century



Houppelande

In the latter half of the 14th century, the robe-like houppelande became popular among the upper classes. It was long and voluminous, lined with fur, and its edges were dagged, that is cut into decorative scallops.

16th~18th century



Redingote



Frac

In the latter half of the 16th century, men began wearing a short manteau over a padded jacket and puffed breeches. The manteau had a collar and a hood, and some had sleeves although they were not used.

In the latter half of the 17th century, the popular combination of justaucorps and vest marked the beginning of the men's suit style and saw the end of the manteau.

In the latter half of the 18th century, the mania for all things English made popular in France the raxa (a closely-knit woollen fabric) frac jacket and the redingote designed for horse-riding worn by the English upper classes.

19th century

The beginning of the 19th century saw the appearance of the greatcoat, a large, loose overcoat with a collar. The cape attached to the shoulders was called a carrick.

With European monarchs now investing in military uniforms and military training, many kinds of uniform including new styles of coats appeared. Around the middle of the 19th century, therefore, various styles of overcoats became popular.

The Chesterfield coat that appeared in the 1840s was named after the Earl of Chesterfield, and came to be worn as a formal overcoat in the 20th century.

At the beginning of the 1870s, developments in the woollen textile industry saw the appearance of the Ulster coat, a double-breasted coat with a belt, a hood and a cape made from heavy raxa or Harris Tweed.



Carrick



Chesterfield coat



Ulster coat

20th century (contemporary)



Cycling coat



Duffle coat



Trench coat



1930s



1950s



1960s

The beginning of the 20th century saw the end of the exaggerated silhouette of women's clothing, and women began wearing coats in men's designs. The first proper women's coats appeared after World War 1 (1914-1918), and the practical styles of men's clothing began to be adopted as part of the transformation of women's consciousness and lifestyle. A variety of coats from sports coats to town coats, cycling coats and duster coats were now seen.

After World War 2, the trench coat and duffle coat worn by soldiers on the battlefield came to be worn by both men and women of all ages as an outdoor coat for all kinds of weather.

After 1950 (post-war), Parisian haute couturiers began to take advantage of advancements in cutting technology and different silhouettes for women's coats began to be seen.

Yves Saint-Laurent turned a mannish style of coat into a classic for women in the latter half of the 1970s, and in the 1980s, an oversized silhouette was standard. Over time coats have become more casual and lighter, and with the development of new types of fabric, coats in various fabrics are now worn regardless of the season.

2. Coats - Types, Designs and Fabrics

Silhouettes

Because a coat is an outermost garment, it is both important to make it roomy enough to accommodate what you are wearing underneath and also to create an attractive silhouette.

Silhouettes are roughly classified into the four following types.

Straight silhouette

A silhouette that is square like a box and that never goes out of fashion. Examples are garments of a general design that are standard sellers and the duffle coat.

Fit and flare silhouette

A silhouette where the upper section of the body is fitted and the lower section contains a flare, emphasizing the beautiful line from the waist to the hips. The redingote is a typical example.

Tent silhouette

A silhouette that opens out from the shoulder to the hem resembling a tent. It is a soft silhouette with movement created by the flare.

Barrel silhouette

A silhouette with roundness around the shoulder that narrows towards the hem and inflated in the shape of a barrel. The cocoon coat is a typical example.

Fabrics

Select fabrics that are capable of expressing the silhouette and the beauty of movement and that are appropriate for the purpose of the coat—a garment that is worn outdoors and that completely covers the body.

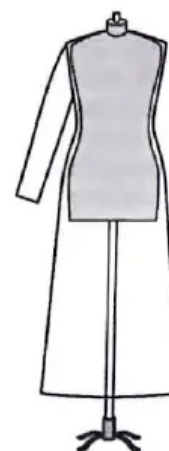
Coat fabrics are roughly classified into fabrics for protection against the rain and fabrics for protection against the cold.

Fabrics for protection against the cold (overcoats)

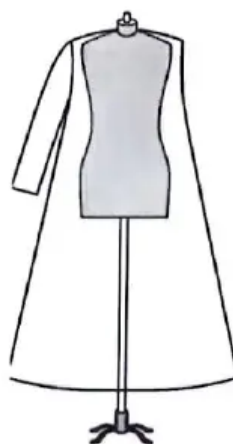
Garments that provide protection against the cold have become lighter due to remarkable advancements in the field of synthetic fibres and the heavy look of the conventional overcoat is now out of favour. The most important factors for fabric that protect against the cold are that they are warm and light and that they do not lose their shape. The most common woolen fabrics are tweed, mossy, beaver, shaggy, melton and heavy-weight georgette. Among the high-quality fabrics, there are the animal hairs of cashmere, camel, alpaca and vicuna. Feather and cotton quilted fabrics are also widely used. Furs and hides are used also as high-quality fabrics, used in combination with woolen fabrics or in sections of the garment as a design effect.



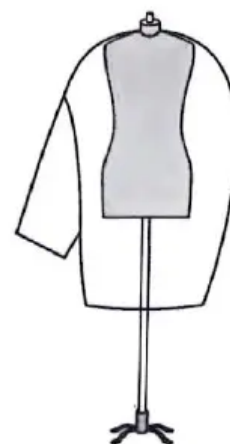
Straight silhouette



Fit and flare silhouette



Tent silhouette



Barrel silhouette

Fabrics for protection against the rain (raincoats)

The most important factor for fabrics that protect against rain is that they breathe but do not let water through. Water-repellent textiles (high-density water-proofed textiles) that allow air and steam to pass but do not allow drops of water through, fabrics with a coating of synthetic resin applied to the base fabric and laminated fabrics are available.

In recent times, cotton and synthetic fibres that have undergone a water-repelling process are widely used for raincoats.

A raincoat's function is to stand up to strong rain and wind and it is important to consider the level of discomfort that is caused by high temperatures and humidity when deciding on the combination of design and fabric.

Classification by shape

There are many different types of coats. In addition to the classification of coats by type, fabric or the way they are made, coats are also named after their historical origins, a person from history or a place name, and some styles of coats are now established as traditional styles.

Pea coat

The pea coat is characterised by its short length, double breasted front, and vertical slash pockets (double jetted pockets).

The pea coat has long been worn by sailors for protection against the cold and is made most commonly from navy blue melton.



Duffle coat

A casual coat for protection against the cold worn by both men and women of all ages, the duffle coat has a wide application from sports to town wear. The front opening is closed using toggles.

The duffle coat also has superior functionality. The duffle coat is named after a small town in Belgium where the heavy woolen textile for the coat is woven, to produce coats that protect fishermen against the cold.

The duffle coat was worn by British soldiers during World War II, then became popular among ordinary people and spread throughout the world.



Trench coat

A representative coat in a mannish style, worn by both men and women. The trench coat is thought to have been devised as a waterproof coat for military operations in the trenches conducted by the British military commander, General Raglan, during the Crimean War (1853-1856).

They were produced thereafter by the British clothing company Burberry, and have become popular worldwide.



Inverness coat

A coat with a cape long enough to cover the arms in the place of sleeves, attached to a loose knee-length bodice. The Inverness coat originated around 1859, when the men in the region of the Scottish port town of Inverness wore coats made of Scottish tartan cloth. Thereafter, they began wearing different versions of the coat—double-breasted; with a tailored collar; and with a waistband. The coat was brought to Japan in the Meiji period as an overcoat for men but it was also worn as a coat over traditional Japanese men's clothing, and also as a tailcoat for formal dress.



Redingote

A coat that is lightly cinched at the waist and has a slightly flared hem.

It originated at the beginning of the 18th century when it was worn as a horse-riding coat in Britain and became popular in Paris at the end of the 18th century among both men and women.

It became popular again between 1920 and 1930 when the redingote style we see today was established.



Chesterfield coat

A coat that is not very long with a fitted waist. The front opening is a fly front where the buttons are not visible from the outside and the upper collar is made from velvet.

A favourite of the Earl of Chesterfield, he wore it during the 1840s and it became popular as an elegant overcoat for formal dress.



Classification by fabric

Down coat

A quilted coat filled with feathers that retains heat and protects the wearer against the cold. The fabric has undergone a special down-proofing process so that the feathers do not escape from the inside of the coat.

Nowadays fillers such as new types of polyester are also used instead of feathers for thermal insulation. In that case, the fabric does not need to undergo a down-proof processing and wool, silk, cotton, synthetic fibers and hides can be used.

Leather coat

A coat made from animal skin that has been tanned (a special process for preventing decay), dyed and then subjected to various other finishing processes to produce a hide that is suitable for making a garment.

Because hides are flexible, durable, allow air to pass and have good thermal insulation properties, they are excellent for protection against the cold, wind, and water. Most of the hides used are from animals such as cows, sheep, goats and pigs.

Leather coats also come in a variety of designs, from elegant to sporty.

Fur coat

The most commonly used short-haired furs are squirrel, rabbit and mink fur, and long-haired furs are fox. There are many other types including chinchilla, sable and astrakhan, and luxurious-looking furs are expensive fabrics. Fur is robust and has excellent insulating properties.

Since the 1960s, different types of inexpensive imitation fur coats have increased rapidly and taken the place of real fur as fashion items. The perception of fur has changed significantly from its image as an expensive status symbol to a stylish fabric that can be worn by anyone. Nowadays fur coats are popular among young people.

Classification by the way they are made

Three season coat

A coat that can be worn through the three seasons of autumn, winter and spring. The outer fabric of the coat is commonly made from medium-weight to light-weight wool, silk, synthetics or cotton and has undergone a water-repelling process. A removable liner is often attached to the inside of the coat.

The liner is attached to the inside of coats and other garments and is made from fabrics such as wool, quilting or short-haired fur. In the winter months, the liner serves to protect the wearer from the cold and in spring and autumn, the coat is worn without the liner. Garments need to respond to lifestyles that are simpler and more rational, and this kind of coat is useful for dealing easily with environmental changes and changes in temperature.

Reversible coat

A coat made so that it can be worn inside out also. Reversible coats can either be made with reversible fabric or from a combination of two different kinds of fabric.

Reversible fabric is a general term used to describe a kind of layered textile that has no face or back side and can be used for both the inside and the outside of a garment. There are different combinations: plain fabrics in colours that look good together, a check and floral pattern, or fabrics with different weaves.

3. Coat Designs and Pattern Drafting

Standard measurements from the Bunka Fashion College female students reference measurements have been used for drafting patterns and determining the length of fabric required.

Straight silhouette coat

The design of this coat with a tailored collar and straight silhouette is the most basic and never goes out of fashion. The design can be developed by changing the length, the fullness, the collar and the pockets.

Heavy-weight woollen fabrics such as tweed and mossa are good for protecting against the cold, and high-quality wools such as camel and cashmere can also be used according to the purpose for which the coat will be used.

Requires: 260cm of 150cm-wide outer fabric
250cm of 90cm-wide lining fabric
or 220cm of 110cm-wide lining fabric
(Length of front bodice x 2) + 40cm of 90cm-wide fusible interfacing
Thickness of shoulder pads 1-1.5cm

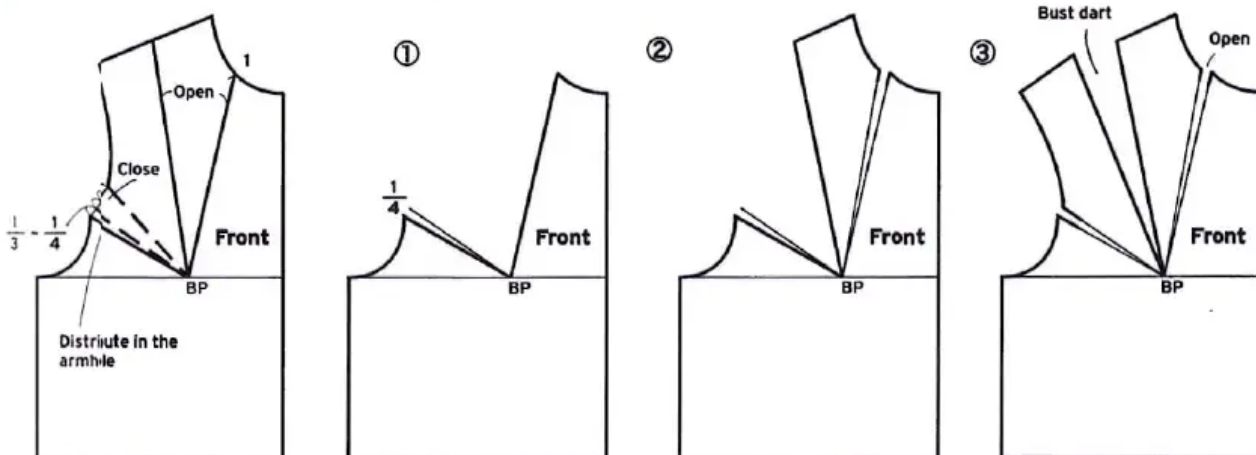
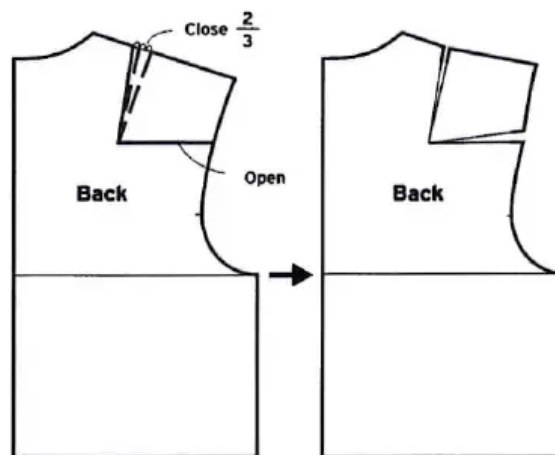
Manipulating the darts on the sloper

Bodice back

Move about $\frac{2}{3}$ of the shoulder dart allowance to the armhole and distribute what remains of the darts as ease in the shoulder.

Bodice front

Divide and move the bust darts so as not to disturb the balance between the front and back armhole measurements. Leave about $\frac{1}{3}$ to $\frac{1}{4}$ of the dart allowance as room in the armhole and move what remains to the neckline and the shoulder. The amount moved to the shoulder becomes the bust dart allowance.



Because coats are worn as the outermost garment, when drafting the pattern, consider the length of the coat, length of the sleeves, the amount of room required in the body of the coat and the sleeves and the measurements for the neckline and armhole in relation to those of the inner garments.

- To increase functionality, add more room to the bodice back than to the bodice front. Add room for layering at the shoulder line and draw.
- Extend the waistline 1cm at the side and draw the side seam line.

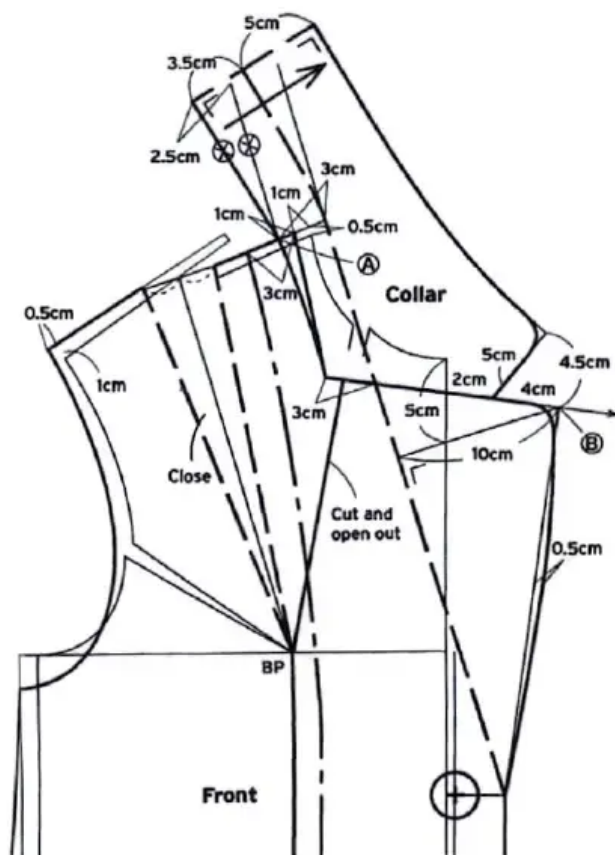
- At the centre front, add some room for layering (0.5cm) and for the button extensions of the coat. At the shoulder line, add room for layering, in the same way as for the back shoulder line.
- With the bust point (BP) as the pivotal point, cut and open out towards the hem half the bust dart allowance that has been moved to the shoulder, and cut and open what remains on the neckline as gorge darts.



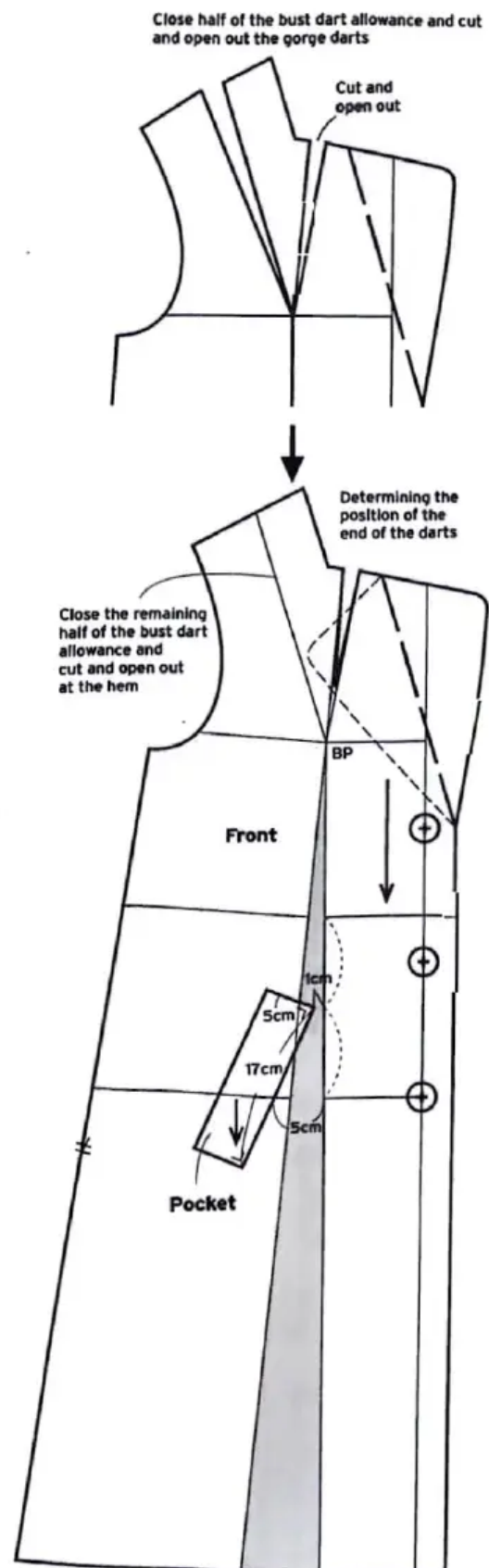
Collar

- From point **A** positioned 1cm back from the side neck point on the bodice front, measure the front collar stand measurement (3cm) and connect with the end of the collar roll line to draw the roll line.
- At a point 5cm below the front neck point on the sloper draw a line that intersects the lapel roll line at a right angle. Measure the collar width on that line and mark point **B**. Draw the lapel and the front neckline.
- Connect point **B** with a point 2cm below the front neck point. Extend the line 3cm beyond the intersection point with the roll line and connect with point **A** to draw the collar attachment line.
- From point **A** measure the back neckline measurement ϕ parallel to the collar roll line.
- With point **A** as the pivotal point, move the back neckline 2-2.5cm on the arc, and connect to point **A** to draw the back collar attachment line.
- Measure the collar stand measurement (3.5cm) and collar width measurement (5cm) at right angles to the collar attachment line.
- Determine the front collar width and draw the outside edge of the collar.

Enlarged view



Cutting and opening out the bodice front

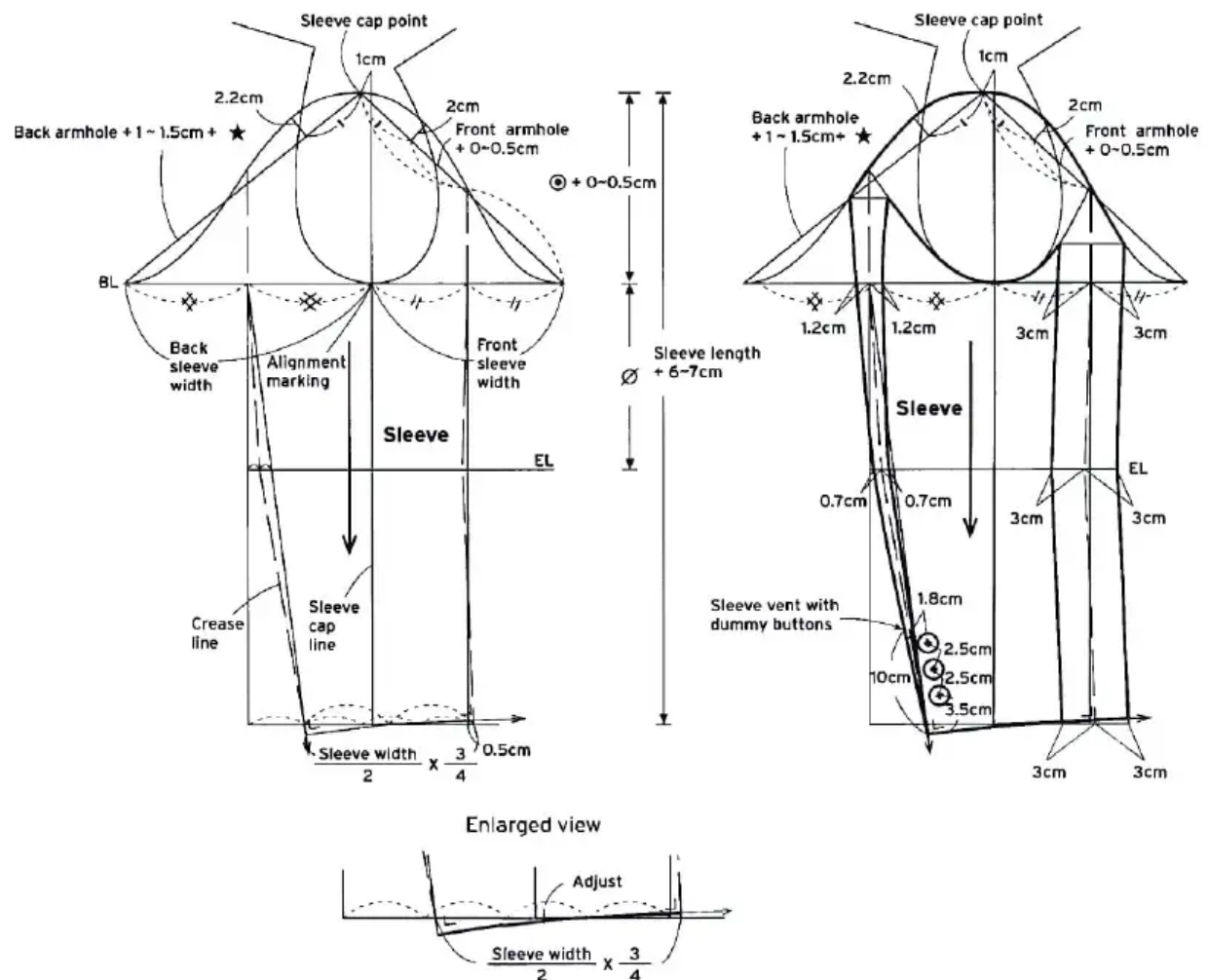
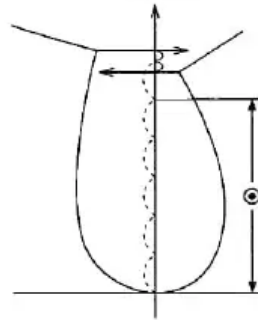


Sleeve

- Copy the armhole on the bodice. Make the height of the sleeve cap $\frac{5}{6}$ of the length between the bottom of the sleeve and the centre of the difference between the front and back shoulder points.
- To create the directionality of the sleeve so that it follows the natural shape of the arm, move the position of the sleeve cap point 1cm backwards and measure the front and back armhole measurements. However, the measurement added to the armhole measurement is related to the amount of ease and is adjusted according to the type of fabric.

★ is the shortage in the armhole caused by changes to the bust measurement. See the measurement table on page 217 for more about this measurement.

Determining the height of the sleeve cap



Raglan sleeve coat

A coat that is comfortable to put on and take off and also comfortable to move in. The raglan sleeve extends in one piece from the shoulder of the coat with a deep diagonal seam from the neckline to the armhole, making the sleeves easy to insert the arms into.

In addition to mossa, tweed and double georgette, you can also use animal hairs such as cashmere, camel and beaver depending on the purpose for which the coat will be used.

Requires: 260cm of 150cm-outer fabric

240cm of 110cm-wide lining fabric

(Length of front bodice x 2) + 70cm of 90cm-wide fusible interfacing

Thickness of shoulder pads 1~1.5cm

Manipulating the darts on the sloper

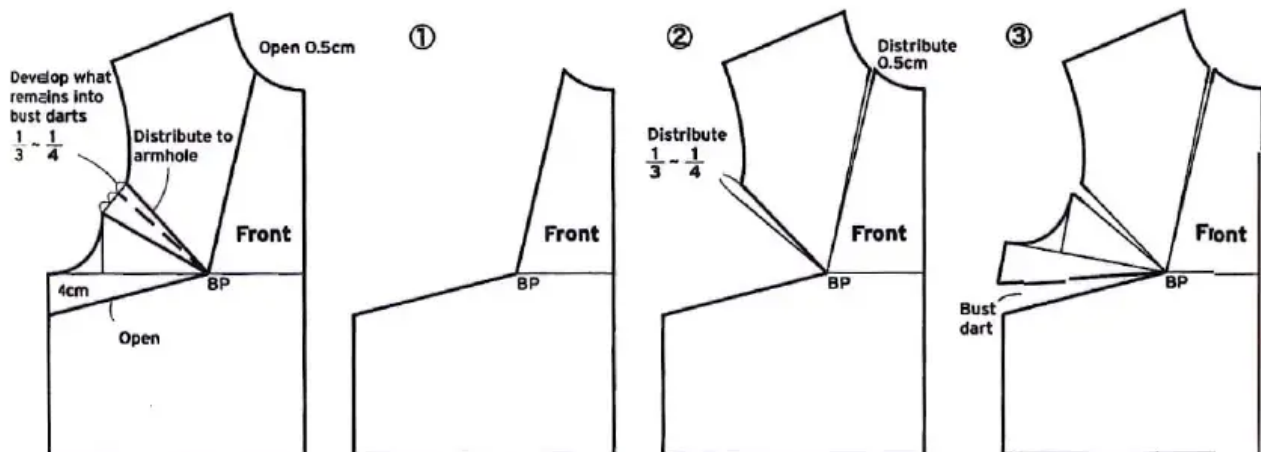
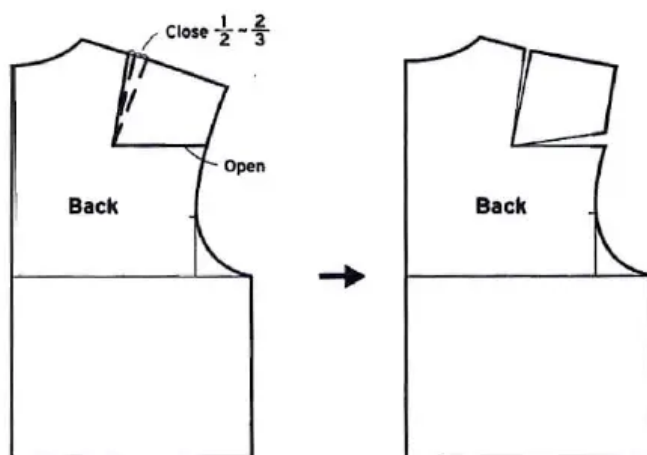
Bodice back

Move about $\frac{1}{2}$ to $\frac{2}{3}$ of the shoulder dart allowance to the armhole and distribute what remains of the darts as ease in the shoulder.

Bodice front

Leave about $\frac{1}{3}$ to $\frac{1}{4}$ of the dart allowance as room in the armhole and move what remains to the neckline.

Leave $\frac{1}{3}$ to $\frac{1}{4}$ of the bust dart allowance as room in the armhole and divide the remaining as room in the neckline and as bust dart allowance in the side seams.



Order of pattern drafting

Bodice back

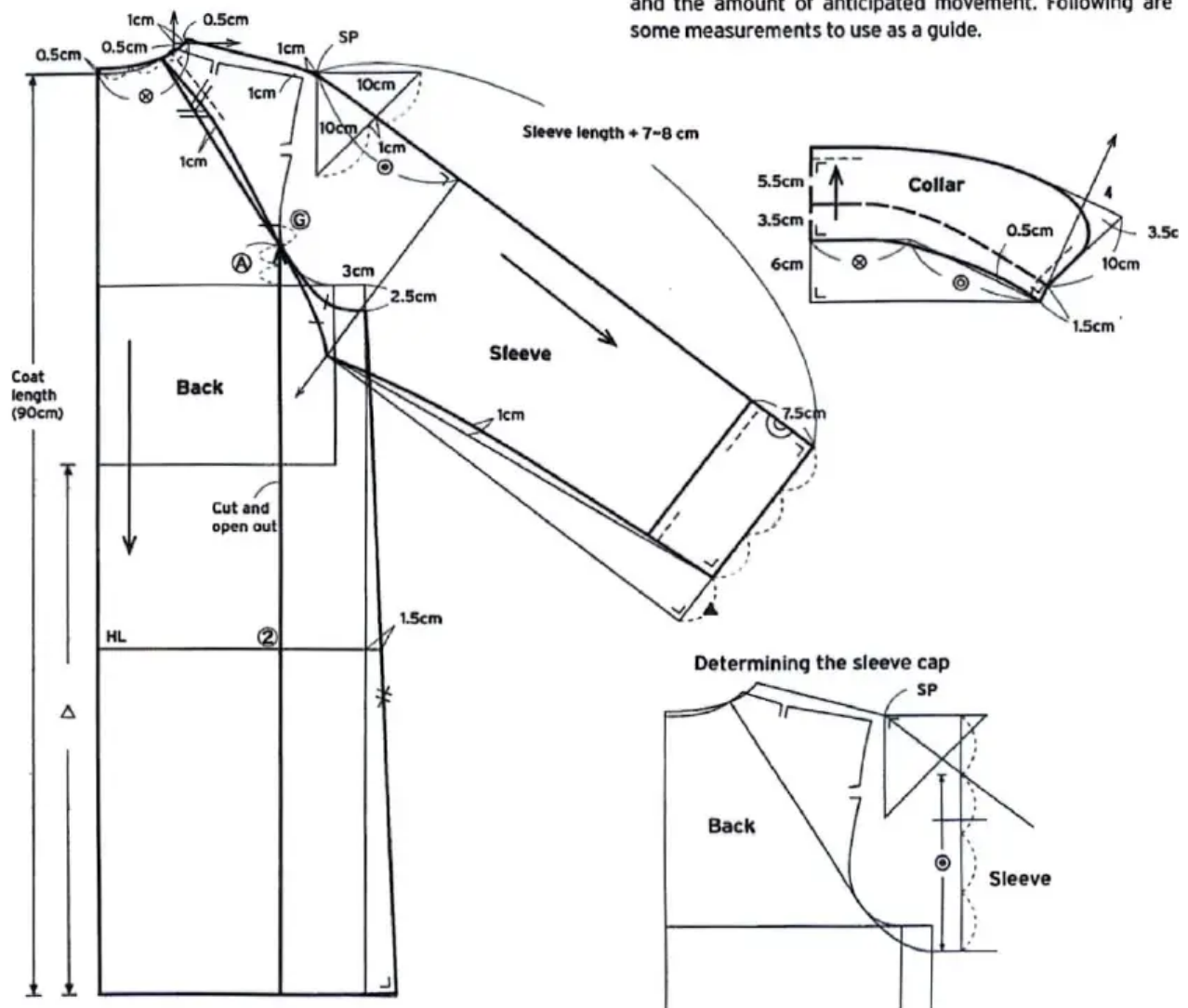
- Determine the coat length, and draw adding room to the body width.
- Add room for layering at the shoulder line. To create roundness in the shoulder point, add 1cm room to the shoulder point and extend the shoulder width. From that point draw a right-angled isosceles triangle to determine the incline of the sleeve cap line.
- Draw the neckline, divide into three equal sections to determine the starting point for drawing the sleeve attachment line. Connect this point and point A on the back width line on the sloper and draw a guide line. Draw the sleeve attachment line as far as the bottom of the armhole with a gentle curve according to the amount of tension in the shoulder blades.

Sleeve back panel

- Determine the degree of incline of the sleeve cap line and the height of the sleeve cap (⊙).

- Determine the degree of incline of the sleeve cap line by dividing the base of the right-angled isosceles triangle into equal sections. Make the height of the sleeve cap about 3/4 of the length from the back shoulder point as far as the bottom of the armhole.
- Connect the shoulder point and the guide point on the diagonal line and extend. Determine the length of the sleeve and make it the sleeve cap line. Measure the sleeve cap height (⊙) from the shoulder point and draw a line that intersects the sleeve cap line at a right angle. The sleeve width is determined by finding the point on that line that is at the same distance from point A as the bottom of the armhole on the bodice.
- Take the same measurement as the sleeve width in the sleeve opening to determine the measurement of the sleeve opening (back sleeve width x 3/4).
- Draw a line directly downwards from point A and cut and open out the amount for the flare in the hem line.

The degree of incline on the sleeve cap line and the height of the sleeve cap vary according to the amount of room required in the bodice of the coat, the depth of the armhole and the amount of anticipated movement. Following are some measurements to use as a guide.



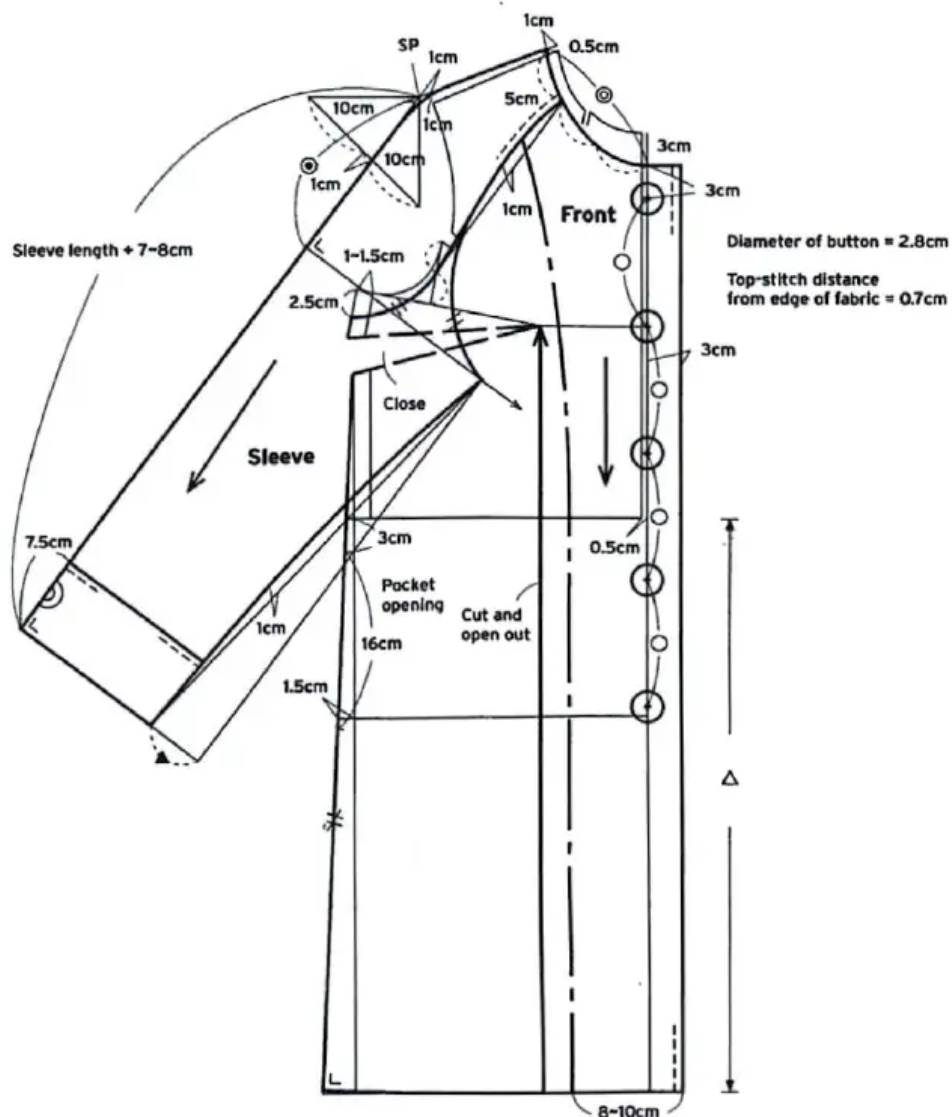
Bodice front

- At the centre front, add 0.5cm room for layering and for the button extensions of the coat. At the shoulder line, add 0.5cm room.
- Draw the raglan line for the bodice front in the same way as for the bodice back.

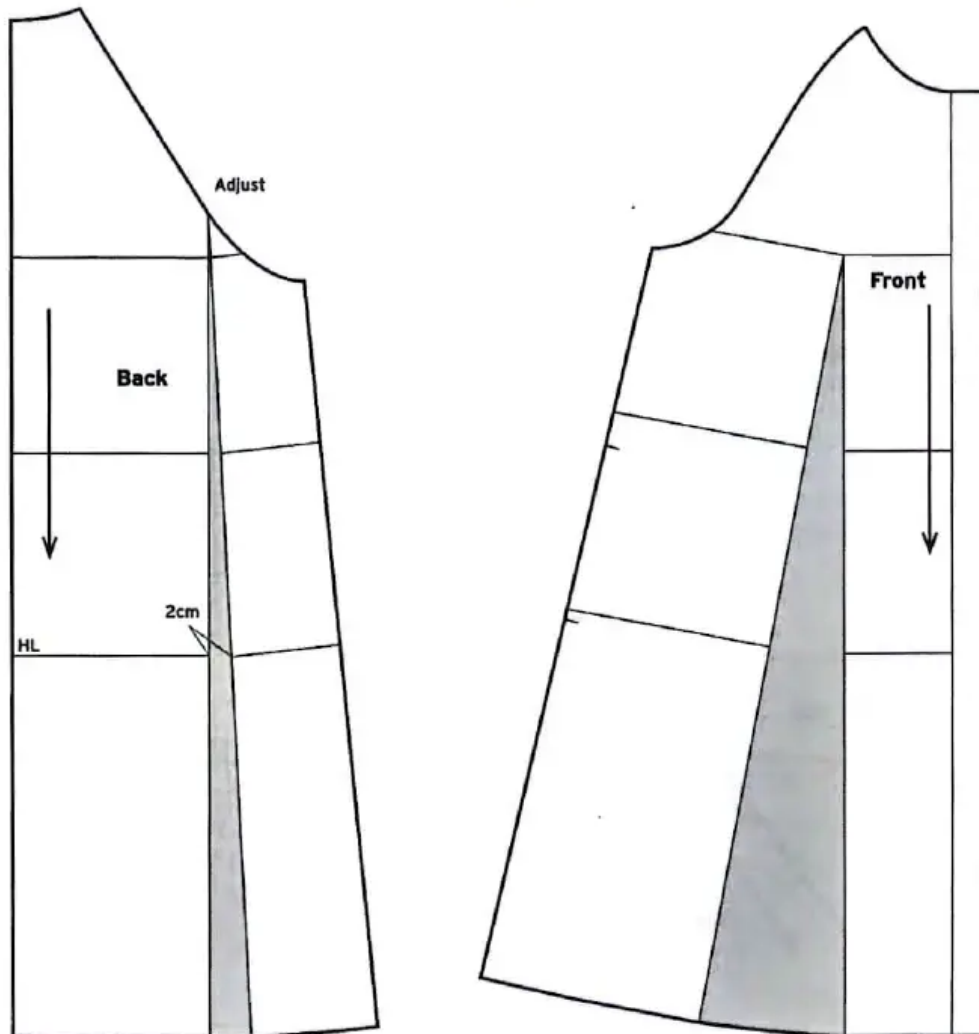
Sleeve front panel

- Find the degree of incline of the sleeve and draw the sleeve cap line. From the shoulder point take the same measurement as the back sleeve cap measurement on the sleeve cap line. To determine sleeve width, take the same measurement as the front underarm on the line that intersects the sleeve cap line at a right angle.
- Take the same measurement as the sleeve width in the sleeve opening. Draw the underarm sleeve line so that it is the same measurement as the back sleeve underarm sleeve line.

Close the bust darts that have been moved to the sides and cut and open out towards the hem.



Cutting and opening out



Cuffs

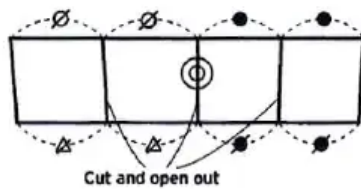
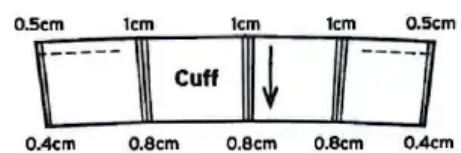
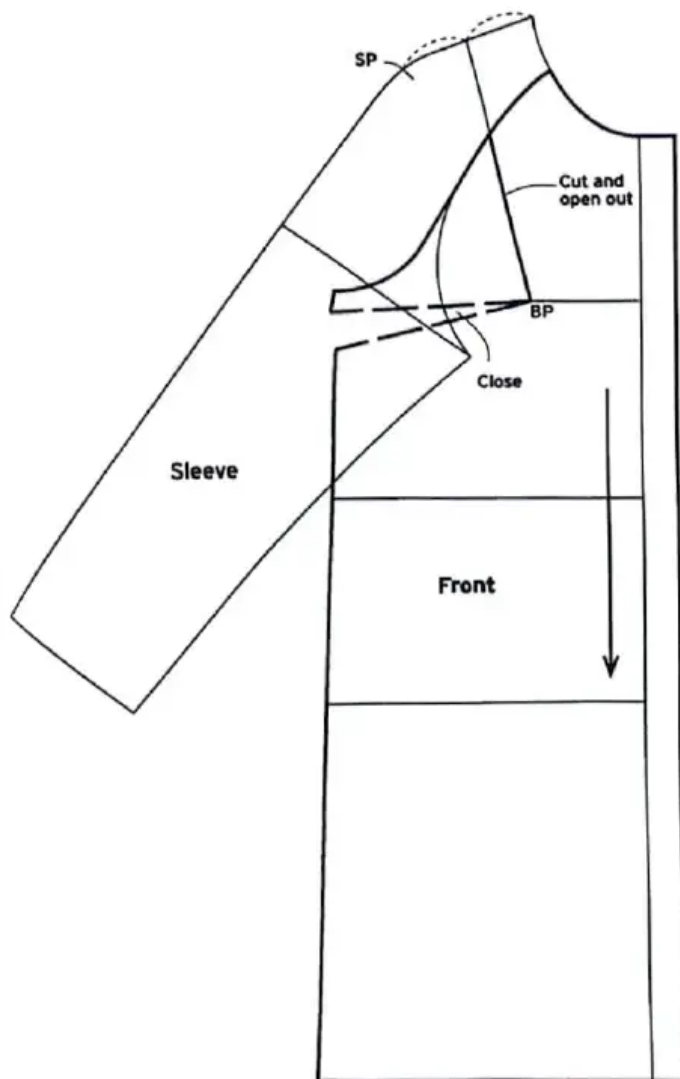


Figure 1 Cutting and opening out

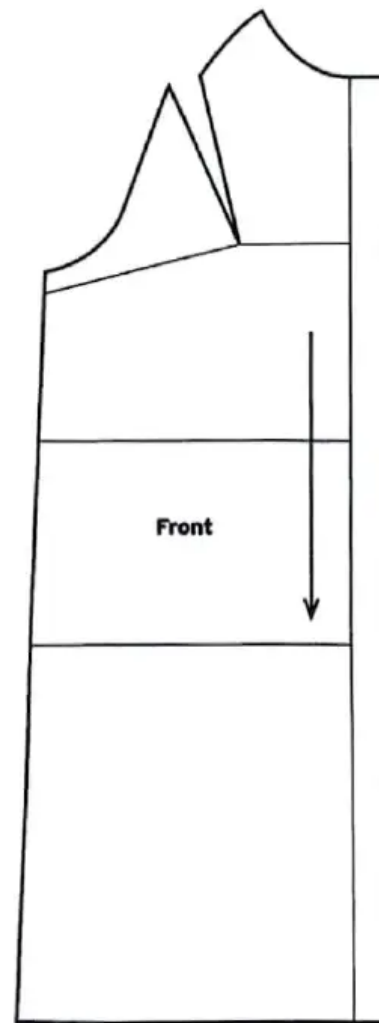


※ Consider the cutting and opening out measurements for the removable cuffs according to the fabric you are using

With a straight silhouette



Cutting and opening out



Determining the angle of the sleeve cap line

As the raglan sleeve extends in one continuous piece from the shoulder, it is important to determine the angle of the sleeve cap line with the shoulder point as the pivotal point.

Where the angle is large (i.e the incline is strong), the shoulder line and raglan line follow the line of the arm in a natural way. Where the angle is smaller, the sleeve becomes wider, creating room from the shoulder point along the raglan line when the arms are lowered.

The sleeve cap line of the raglan sleeve also needs to incline in a frontward direction to accommodate the movement of the arms.

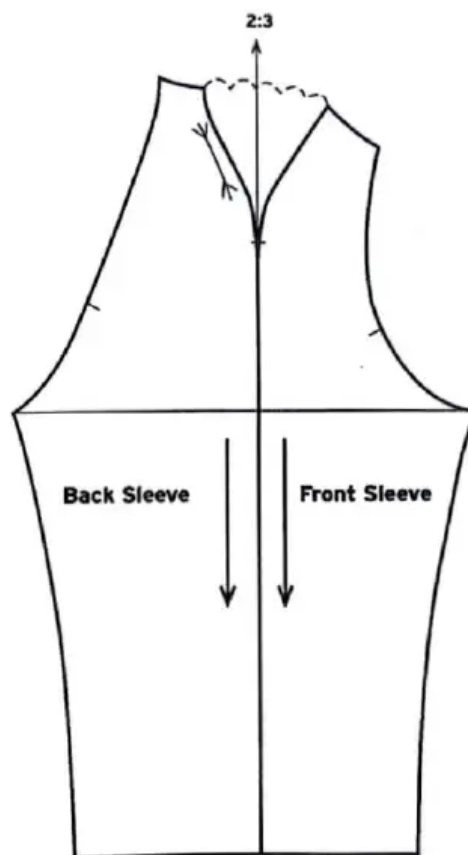
Therefore make the angle of the sleeve cap line on the front sleeve larger (a stronger incline) than that on the back sleeve.

The greater the difference between the two angles, the stronger the directionality of the sleeve will be.

When you connect the front and the back sleeve cap lines, the angle on the shoulder line is determined according to the ratio shown in the following diagram.

A front and back angle ratio of about 2:3, as shown in the diagram, allows sufficient room for movement and also expresses the beauty of the sleeve.

Determining the Incline of the sleeve



Comparison of sleeve width, sleeve cap height and sleeve bottom measurements when the angle of the shoulder point is changed

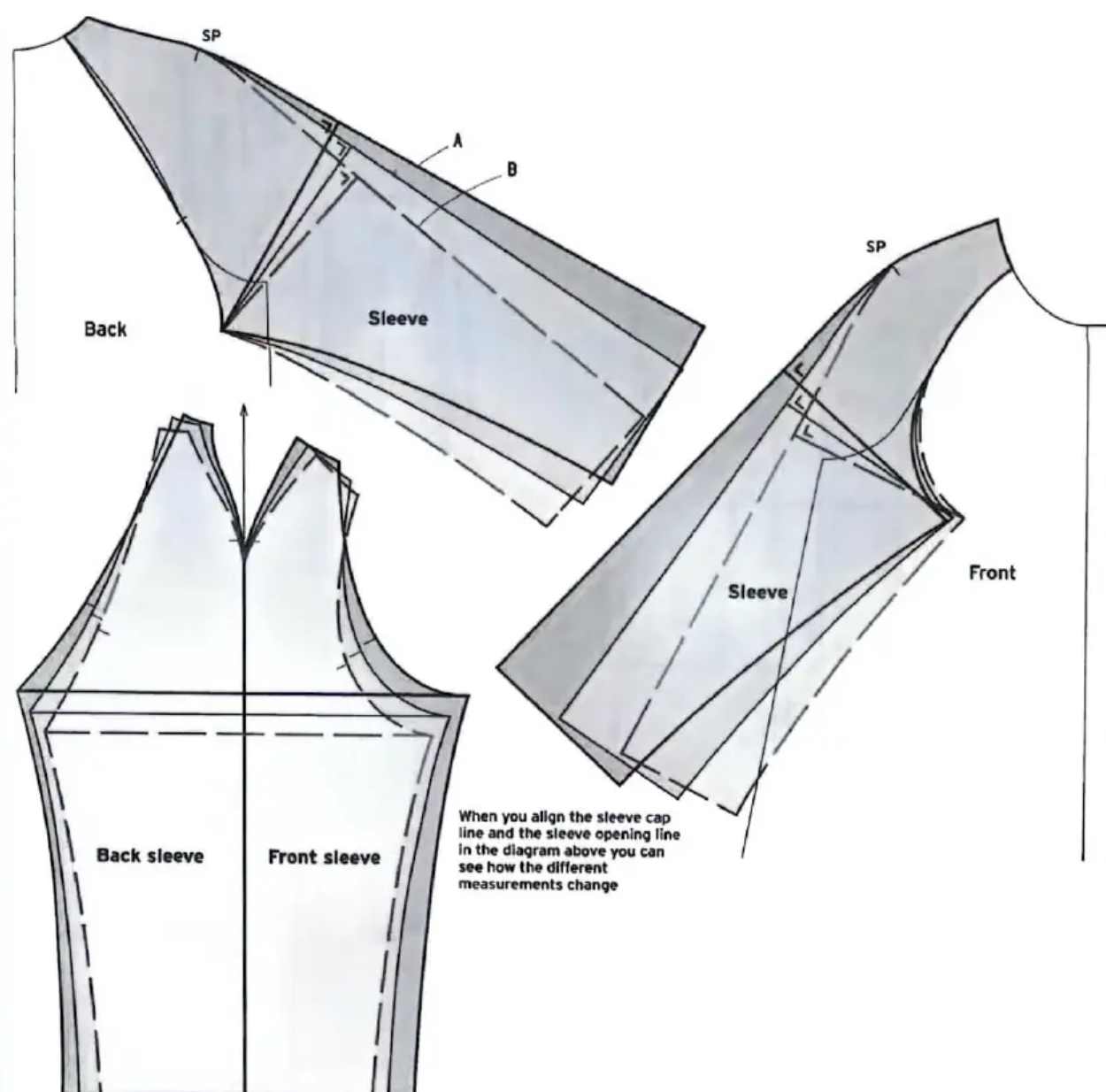
The diagram below shows where the angle of the shoulder point has been changed while maintaining the same armhole depth.

A. Where the shoulder point angle is small

The sleeve width will increase and the sleeve cap will be low. Since the underarm measurement has increased, there is plenty of room for movement of the arms. When the arms are hanging at the sides of the body, room is created from the shoulder point along the raglan line. This design is suitable for a coat that emphasizes functionality and is roomy overall, or for a pattern where the shoulder line has been made into darts instead of seams on the sleeve cap line.

B. Where the shoulder point angle is large

The sleeve width will become narrow and the sleeve cap higher. Since the underarm measurement decreases, functionality in terms of movement of the arms is impaired, but the line running from the shoulder along the sleeve fits the body beautifully.



Redingote

Also known as a riding coat, the redingote is a slim coat with the waist cinched along the princess seams. With different fabrics and coordinates, the orthodox design of the redingote can be worn in both a sporty and an elegant way. You should select fabrics that suit the purpose of the coat.

Requires: 300cm of 150cm-wide outer fabric
 320cm of 90cm-wide lining fabric
 Length of bodice front x 2 of 90cm-wide fusible interfacing
 Thickness of shoulder pads 1-1.5cm

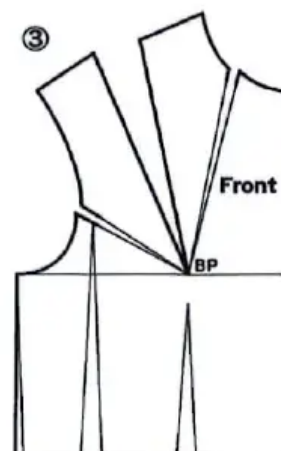
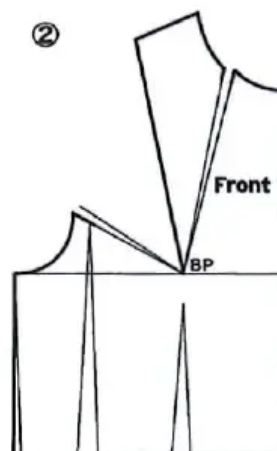
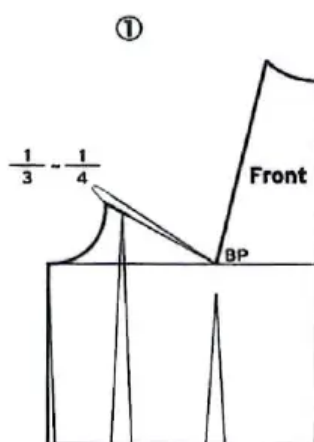
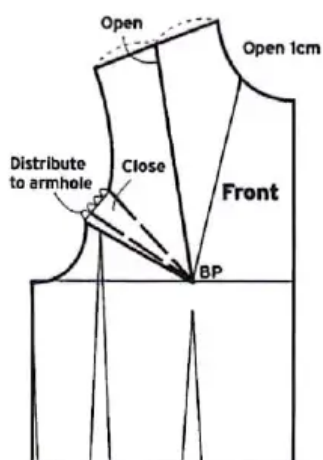
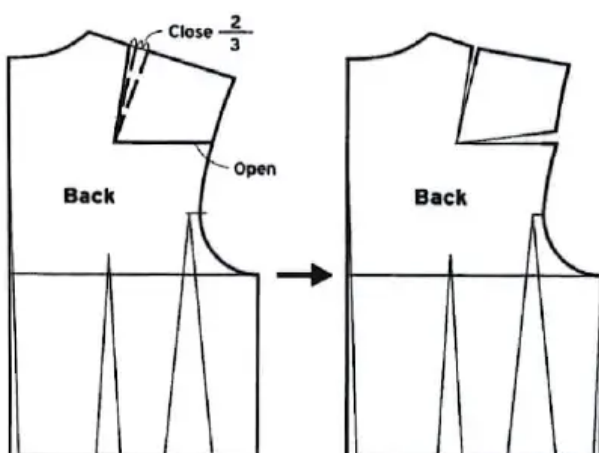
Manipulating the darts on the sloper

Bodice back

Move about $\frac{2}{3}$ of the shoulder darts to the armhole and distribute what remains of the darts as ease.

Bodice front

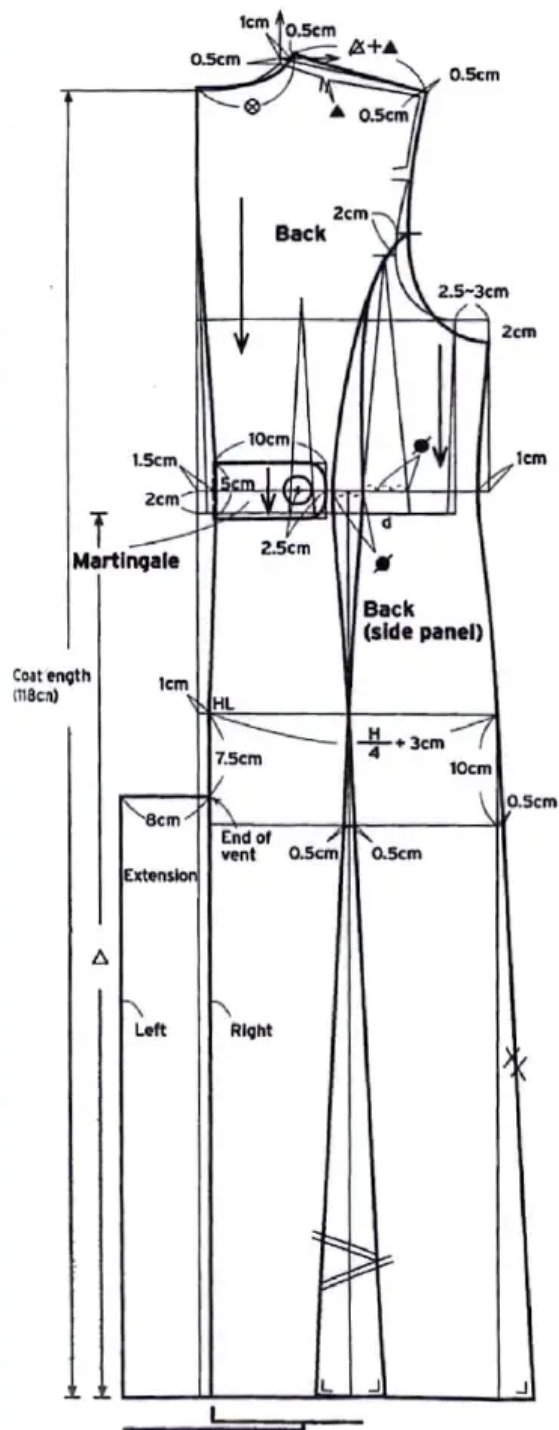
Leave about $\frac{1}{3}$ to $\frac{1}{4}$ of the chest darts as ease in the armhole and move what remains of the darts to the neckline and the bust darts.



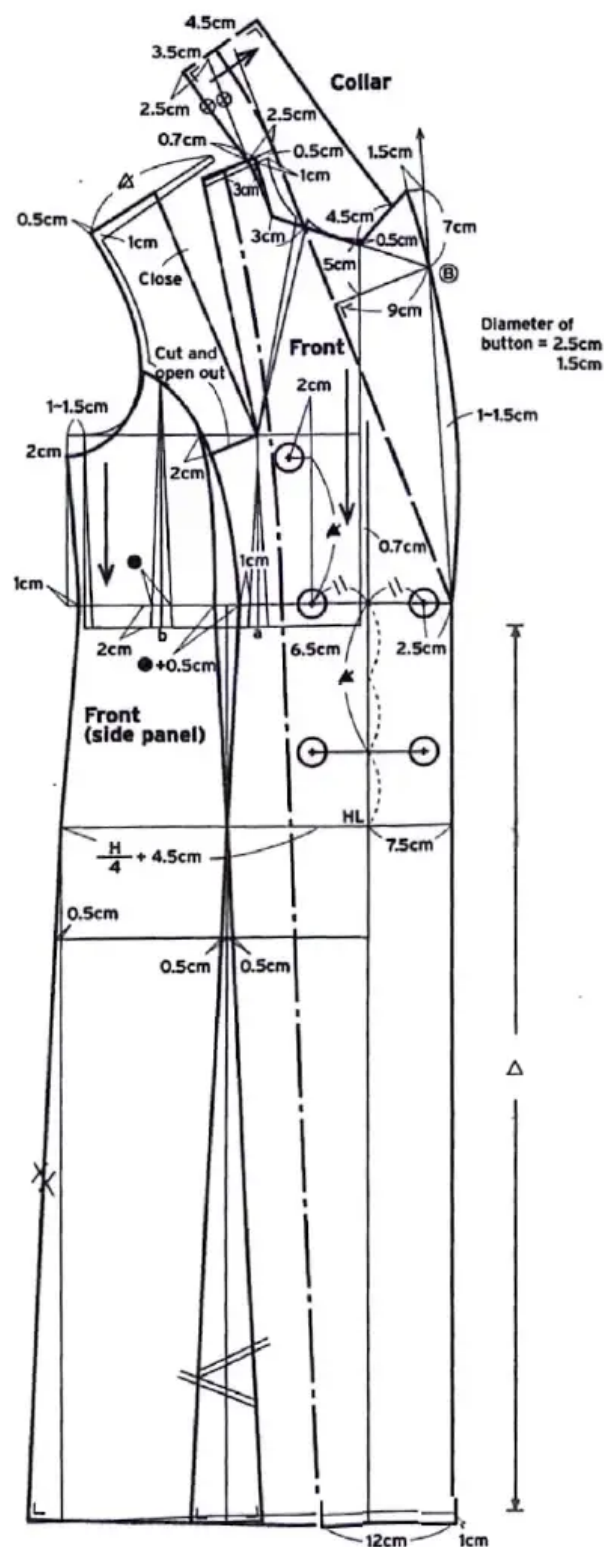
Important points for pattern drafting

Body back

- Determine the length of the coat, measure the amount required for ease in the body of the coat and in the hipline, and draw the high waistline.
- Draw the neckline and the shoulder line with additional room for layering and then draw the armhole.
- Determine the flare at the hem starting at a point 10cm below the hip line (so that the coat length does not cause the silhouette to change).

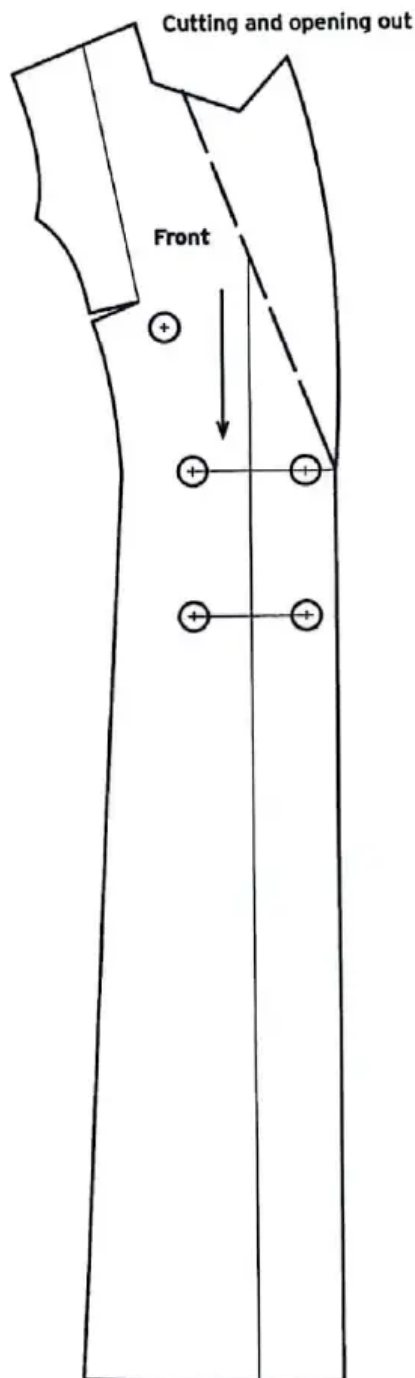


- Make the amount for cinching the princess seam at the waist about $\frac{2}{3}$ of dart d and draw the flare of the hem in the same way as the side seam.
- Draw the high waistline of the martingale in the centre, and then at the centre back, the extension for the vent.

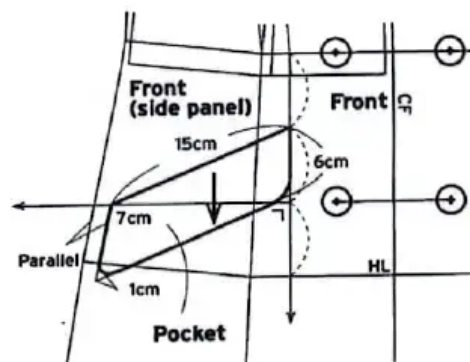


Bodice front

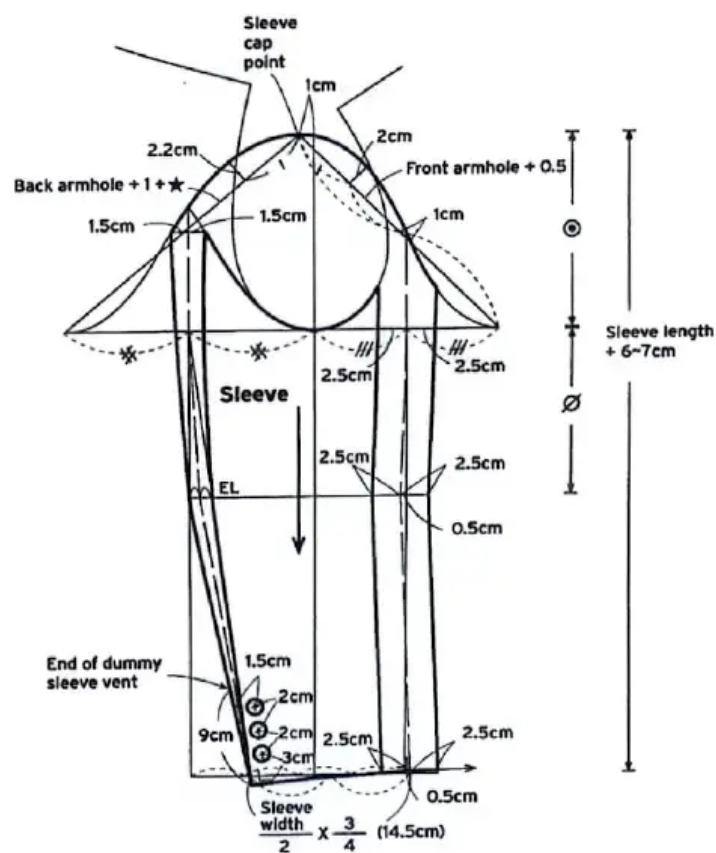
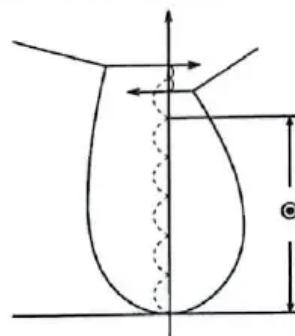
- Determine the position of the collar roll line and add 0.7cm ease for layering; ease in the shoulder line and in the body of the coat and for the double-breasted button extensions of the coat.
- At the shoulder point, add room to accommodate the thickness of the shoulder pads, and draw the armhole and the side seam line.
- Draw the princess seams from around the position of the bust darts so that they pass through the area between dart a and dart b. Draw the flare of the hem in the same way as for the side seam.



Cutting and opening out



Determining the height of the sleeve cap



Flared coat

A functional coat with an elegant A-line silhouette containing a large amount of flare. It has set-in sleeves with wide cuffs that are part of the same garment piece as the sleeve and a high, standing collar. The centre front of the coat is relatively high, and the coat can be worn with the top button undone. Use good-quality, light fabric that produces an attractive flare.

Requires: 260cm of 150cm-wide outer fabric
360cm of 90cm-wide lining fabric
Length of bodice front + 15–20cm of 90cm-wide fusible interfacing
Thickness of shoulder pads 1–1.5cm

Sewing of individual parts:

See page 150 for sewing the standing collar

See page 169 for making the turn-back cuffs

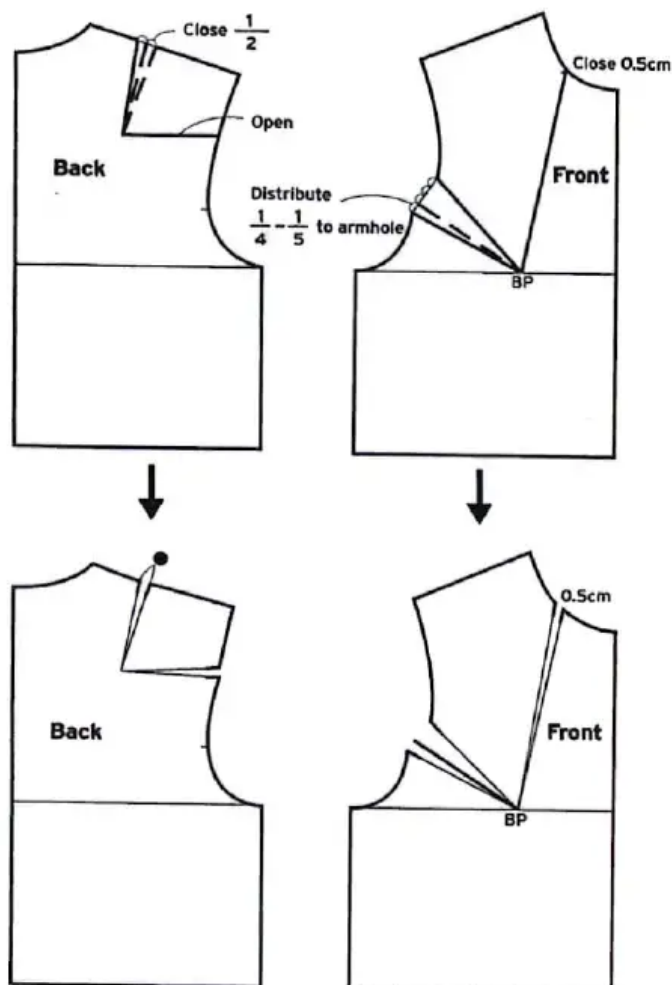
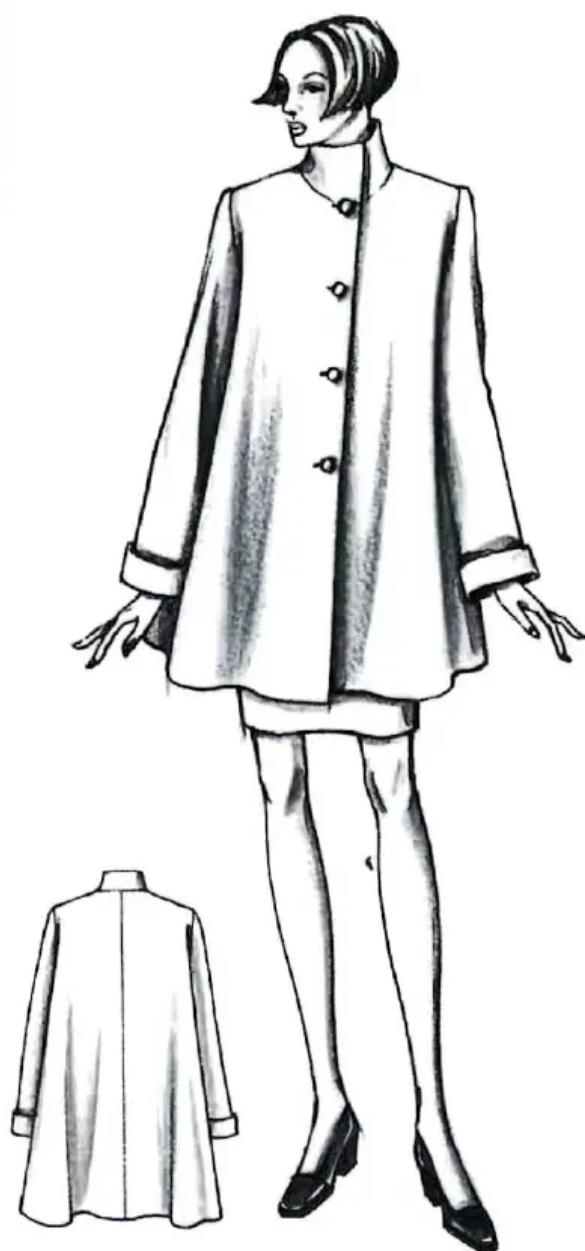
Manipulating the darts on the sloper

Bodice back

Move about $\frac{1}{2}$ of the shoulder darts to the armhole. Develop what remains of the darts into the flare.

Bodice front

Make about $\frac{1}{4}$ to $\frac{1}{5}$ of the bust darts into ease at the armhole, insert 0.5cm of ease into the neckline with what remains of the darts, and develop what remains into the flare.



Important points for pattern drafting

Bodice back

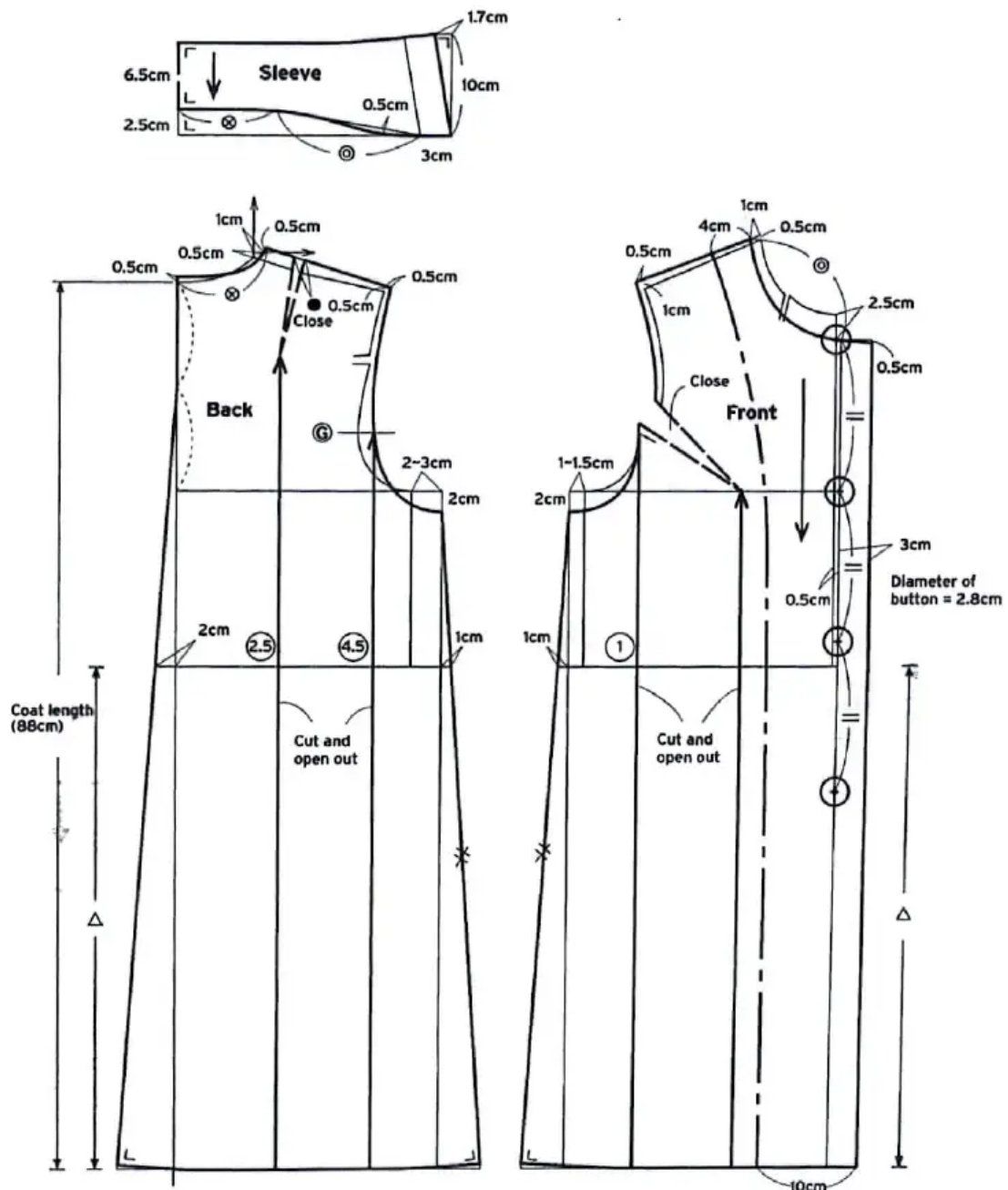
- Insert a seam in the centre back to create a silhouette with a large amount of flare in the back.
- To develop the flare, open out at the position of the shoulder darts and the © line to make the pattern. The amount of flare can be changed by moving the position of the end of the darts (Figure 1, page 40).

Bodice front

- Close the chest darts and cut and open out in two places (see next page).

Collar

- As the flare coat has high lapels, the neckline is deep and sits off the neck.



Correcting the grain in the bodice back

Align the grain with the centre of the pattern so that the amount of flare in the bodice back is distributed equally.

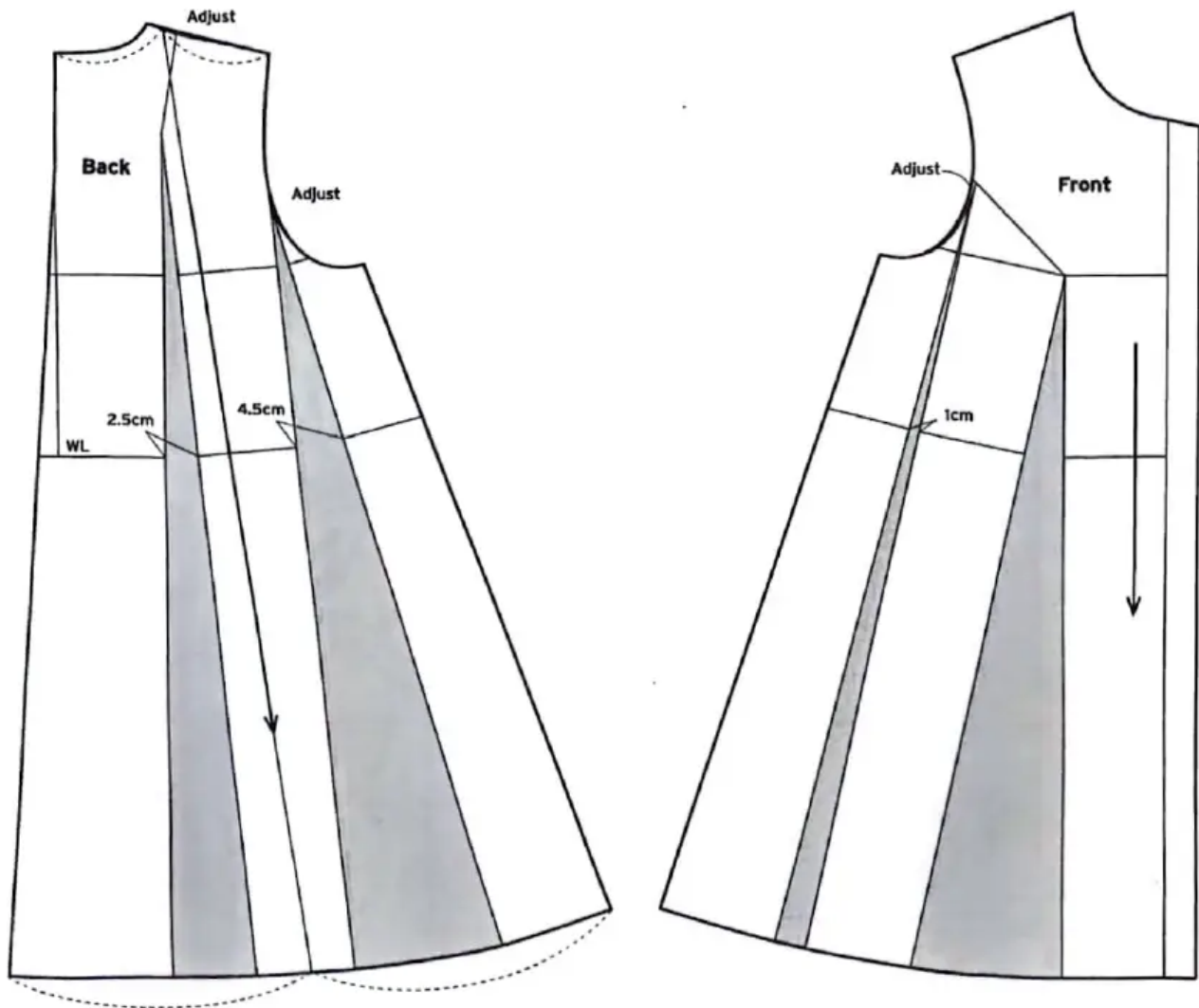
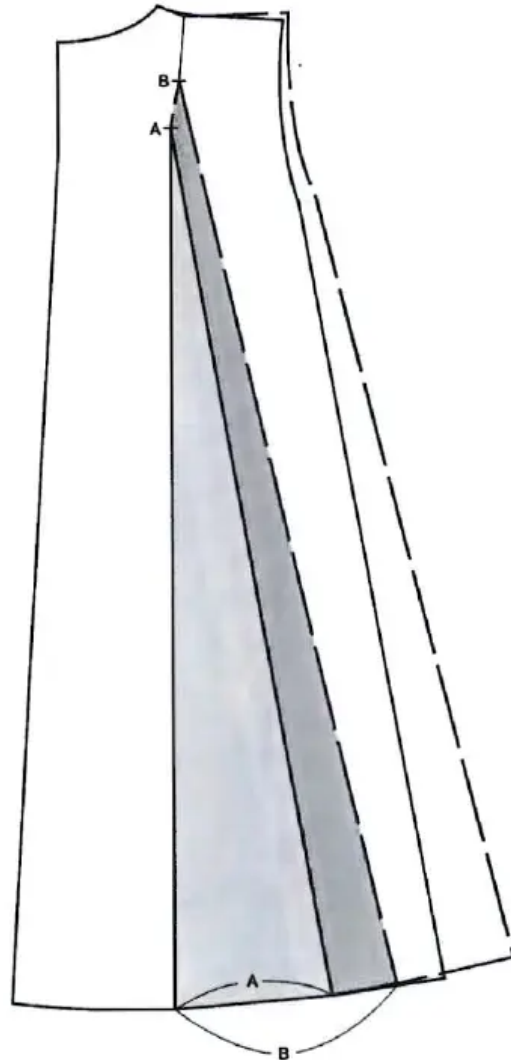
Cutting and opening out

Figure 1

Relationship between the amount of flare and the end of the darts

As the darts become shorter,
the amount of flare increases

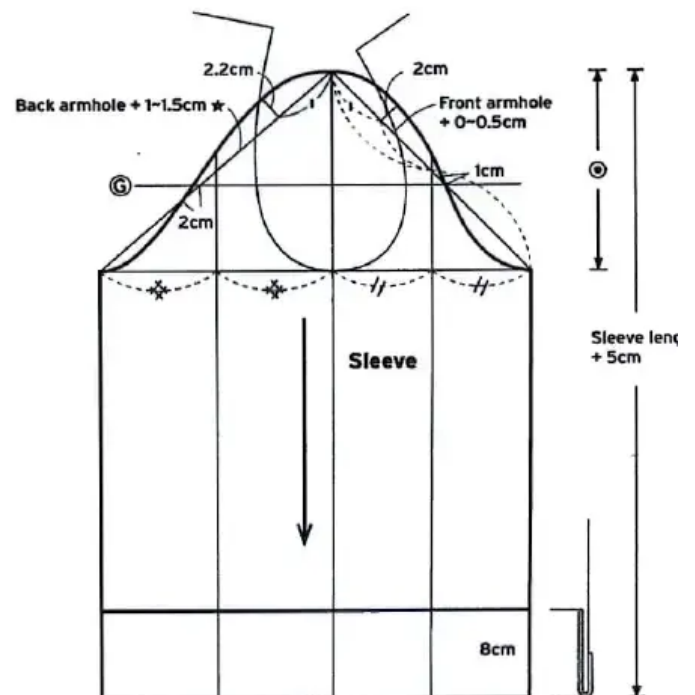
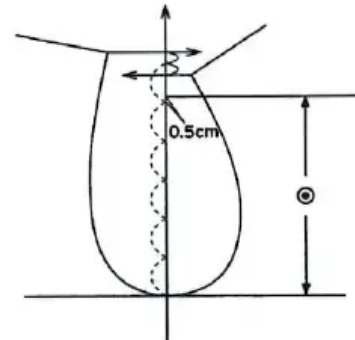


Sleeve

- As the sleeve has no particular directionality, it is not necessary to move the sleeve cap.
- For the turn-back cuffs, measure the cuff length and cut as one continuous piece.

Determining the height of the sleeve cap

Use the armhole pattern before cutting and opening out



Trench coat

The most recognized style of raincoat, the trench coat is worn by both men and women in a variety of situations. It is characterized by a deep overlapping of the two front button extensions, plenty of room in the body, a silhouette with a slight flare at the hem and raglan sleeves that are comfortable to move in. It also has epaulettes, a storm flap and gun flap.

Requires: 500cm of 110cm-wide outer fabric
330cm of 90cm-wide lining fabric
(200cm of 90cm-wide lining fabric for a half-lining)
Length of bodice front + 70~80cm of 90cm-wide fusible interfacing
Thickness of shoulder pads 0.8~1cm
Sewing of individual parts:
See page 171 for sewing the cuff belt

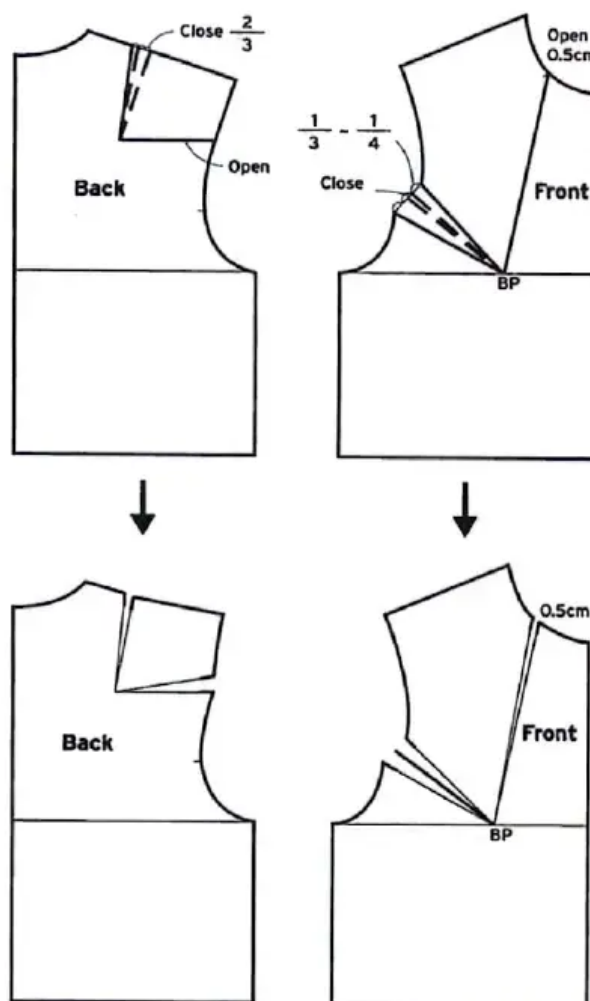
Manipulating the darts on the sloper

Bodice back

Move about $\frac{2}{3}$ of the shoulder dart allowance to the armhole and distribute what remains of the darts into ease.

Bodice front

Make about $\frac{1}{3}$ to $\frac{1}{4}$ of the bust darts into ease at the armhole, use 0.5cm to insert ease into the neckline, and develop the rest into the silhouette.



Important points for pattern drafting

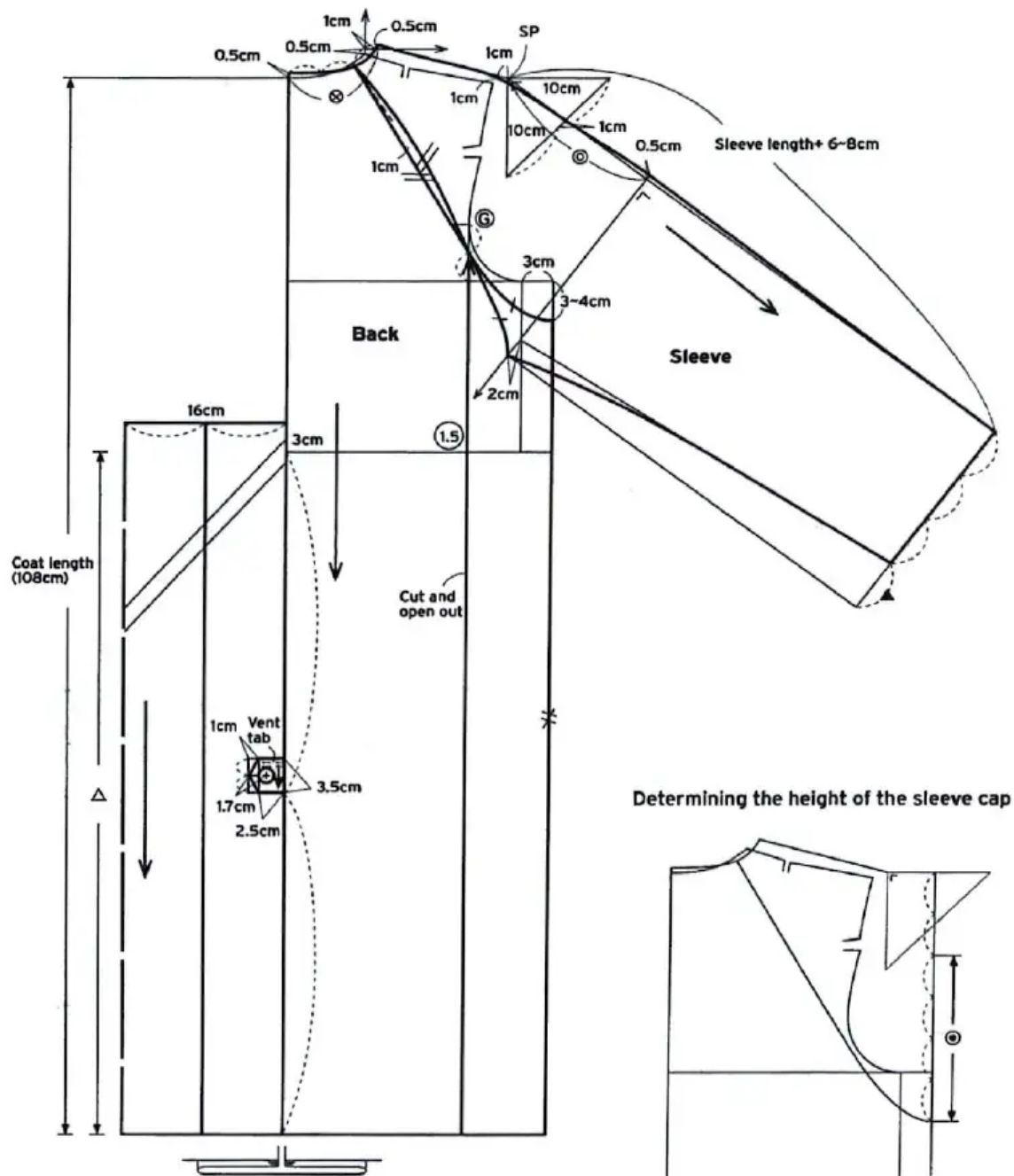
Bodice

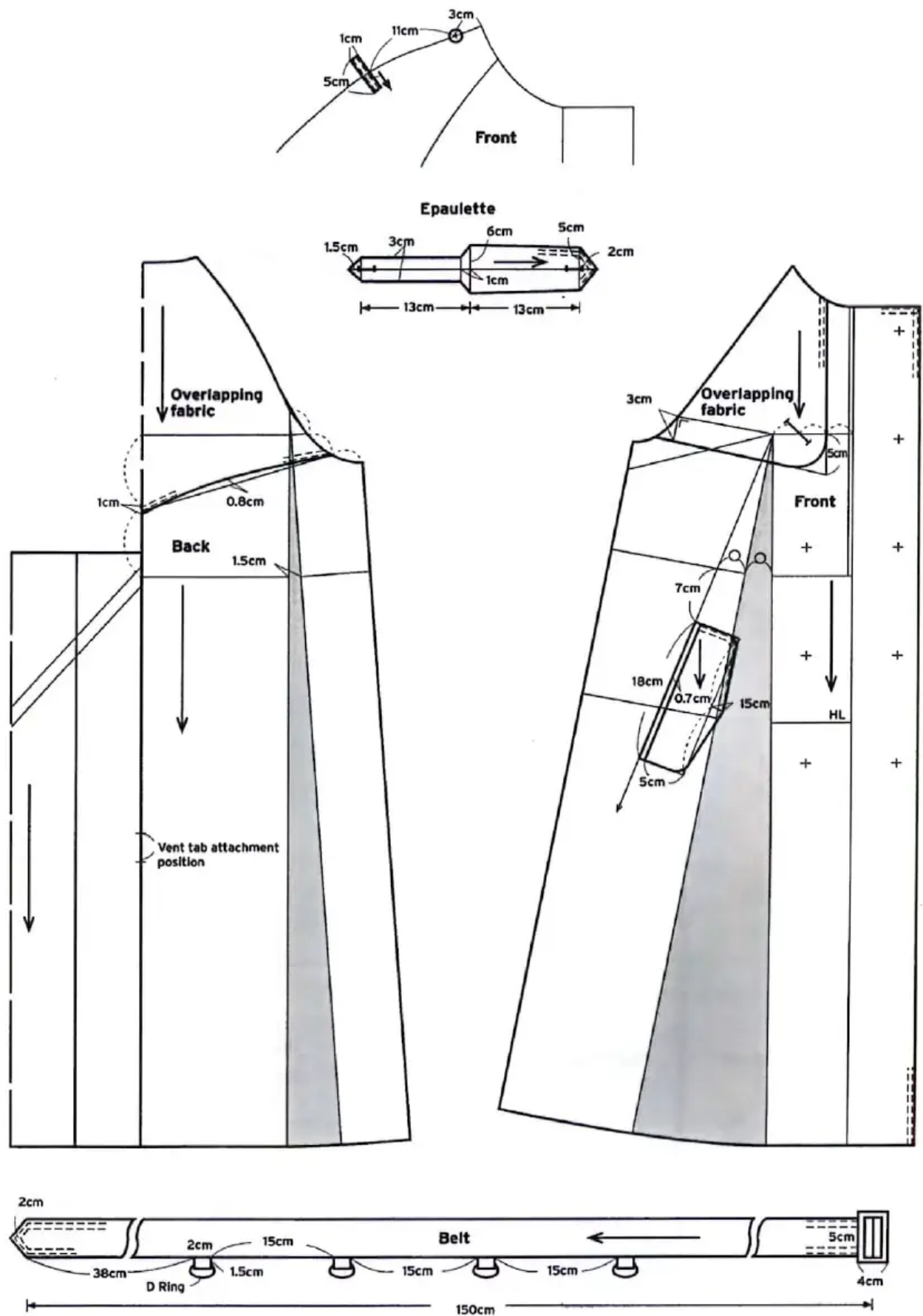
- This coat has a lot in room in the body and deep armholes.
- Connect the 1/3 point of the back neckline to the point that is halfway between the line ⑥ on the back width line and the bust line to make a guide line for drawing the raglan line at the back.
- Connect the 1/3 point of the neckline to the point halfway on the chest width line to make a guide line for drawing the raglan line at the front.
- Close the bust darts on the bodice front, open out at the hem line and develop into the same flared hem silhouette as the bodice back.

- Fold the fabric loops attached to the shoulder point in double and fasten with a button (see page 44) to form the epaulettes.
- Make the belt long enough to be worn tied with the ends hanging down, attach a buckle and a D ring (see page 44).

Collar

- The collar is a shirt collar with a collar band. The two ends of the collar band meet at the centre front and are fastened with a chin strap.





Drop-shoulder coat

A wrap coat with a hood and a boxy silhouette with drop shoulders. It has a deep overlapping of the two front edges and no fastenings, and can be worn in many different ways. Heavy-weight jersey or medium wool are suitable fabrics. Even unlined, it is light and comfortable to wear.

Requires: 260cm of 150cm-wide outer fabric
 310cm of 90cm-wide lining fabric
 Length of bodice front + 15~20cm of 90cm-wide fusible interfacing
 Thickness of shoulder pads 1~1.5cm
Sewing of individual parts:
 See page 166 for sewing a reversible hood.

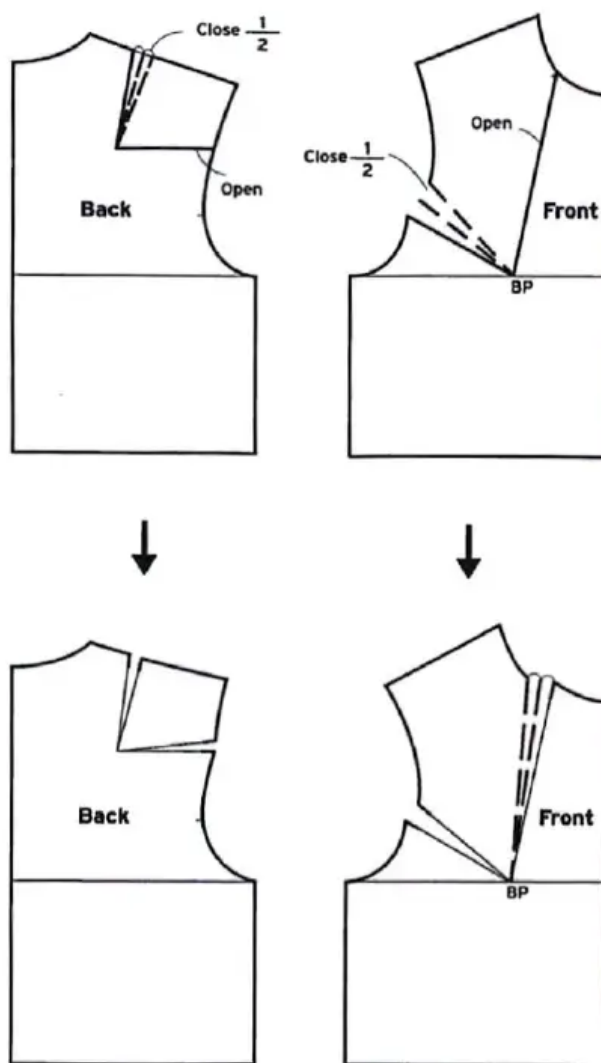
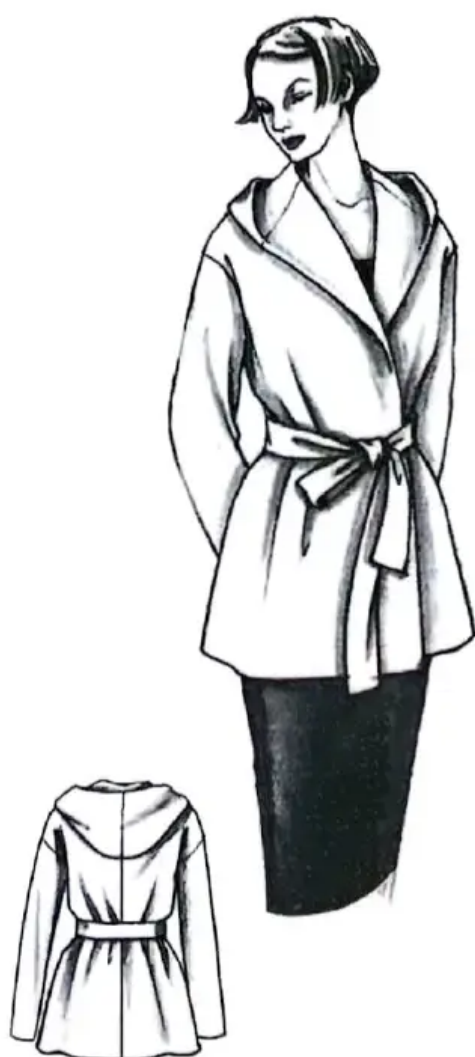
Manipulating the darts on the sloper

Bodice back

Move about 1/2 of the shoulder darts to the armhole and distribute what remains of the darts as ease.

Bodice front

Make about 1/2 of the bust darts into ease at the armhole, and move the remaining 1/2 to the neckline. On the drawing close the 1/2 that has been moved to the neckline, cut and open out at the hem and make what remains into ease at the neckline.



Important points for pattern drafting

Bodice

- As the shape of the armhole also affects the directionality of the sleeve, make sure that the curve in the back armhole is not deeper than that in the front armhole.
- Extend both the front and back shoulder points by 5cm, draw a line that extends downward at a right angle and measure 1cm on the line. Connect that point with the shoulder point, draw the sleeve cap line, and determine the length of the sleeve.

- Determine the height of the sleeve cap as shown in the diagram below.
- For the sleeve attachment line, draw the back sleeve cap along the armhole on the bodice to prevent the sleeve from flowing backwards. Draw the front sleeve cap in a curve away from the area between the armhole line on the bodice in order to establish directionality.
- When the sleeve is attached (see Figure 1 on page 47), the angle of the front sleeve cap line becomes stronger and the sleeve flows towards the front (it follows the natural shape of the arm).

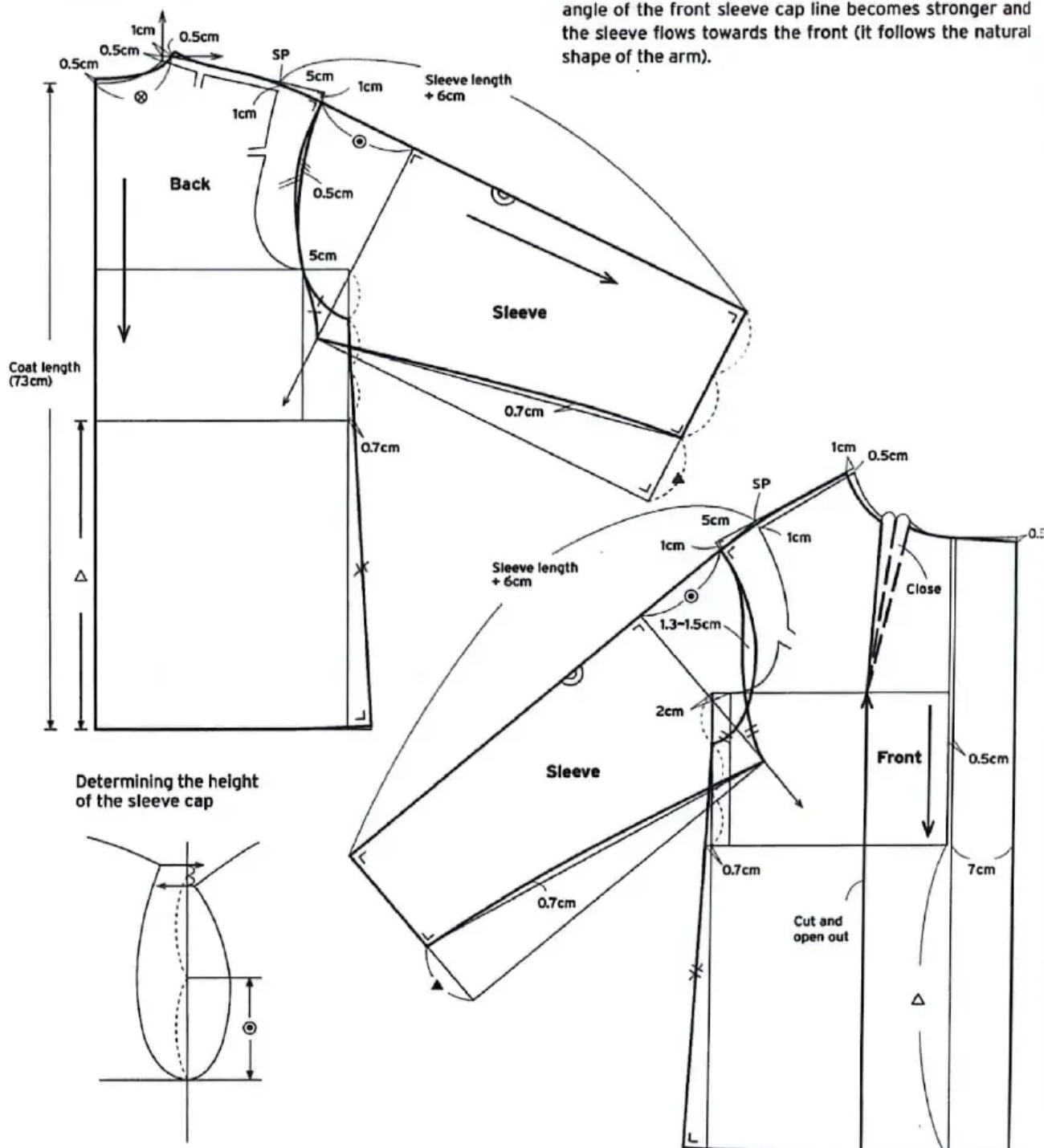


Figure 1

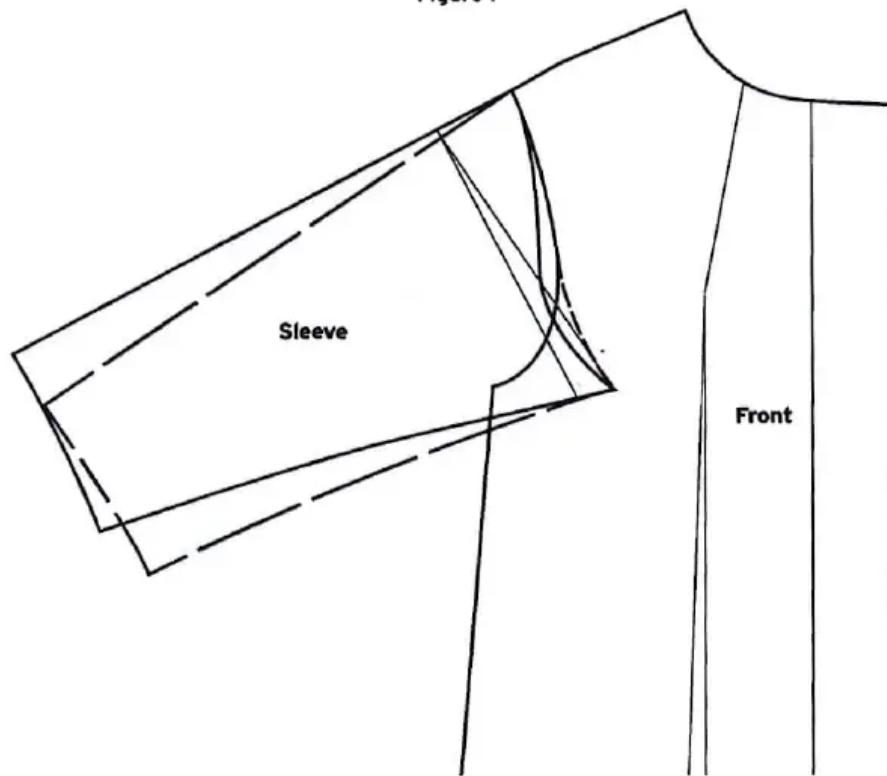
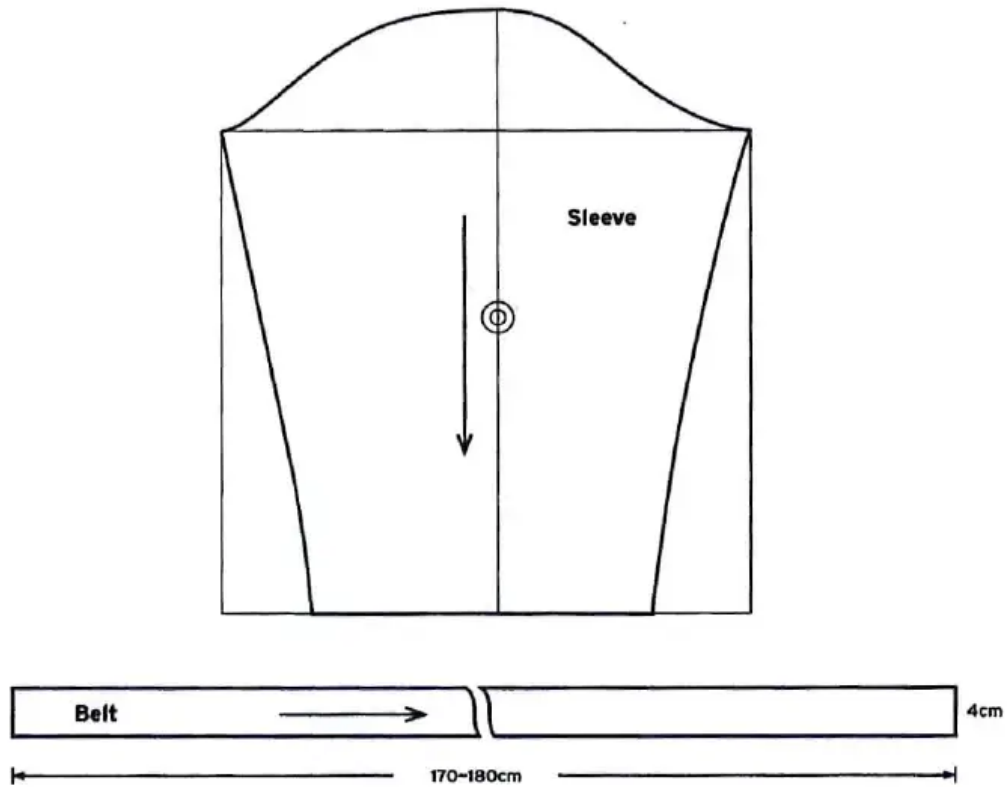
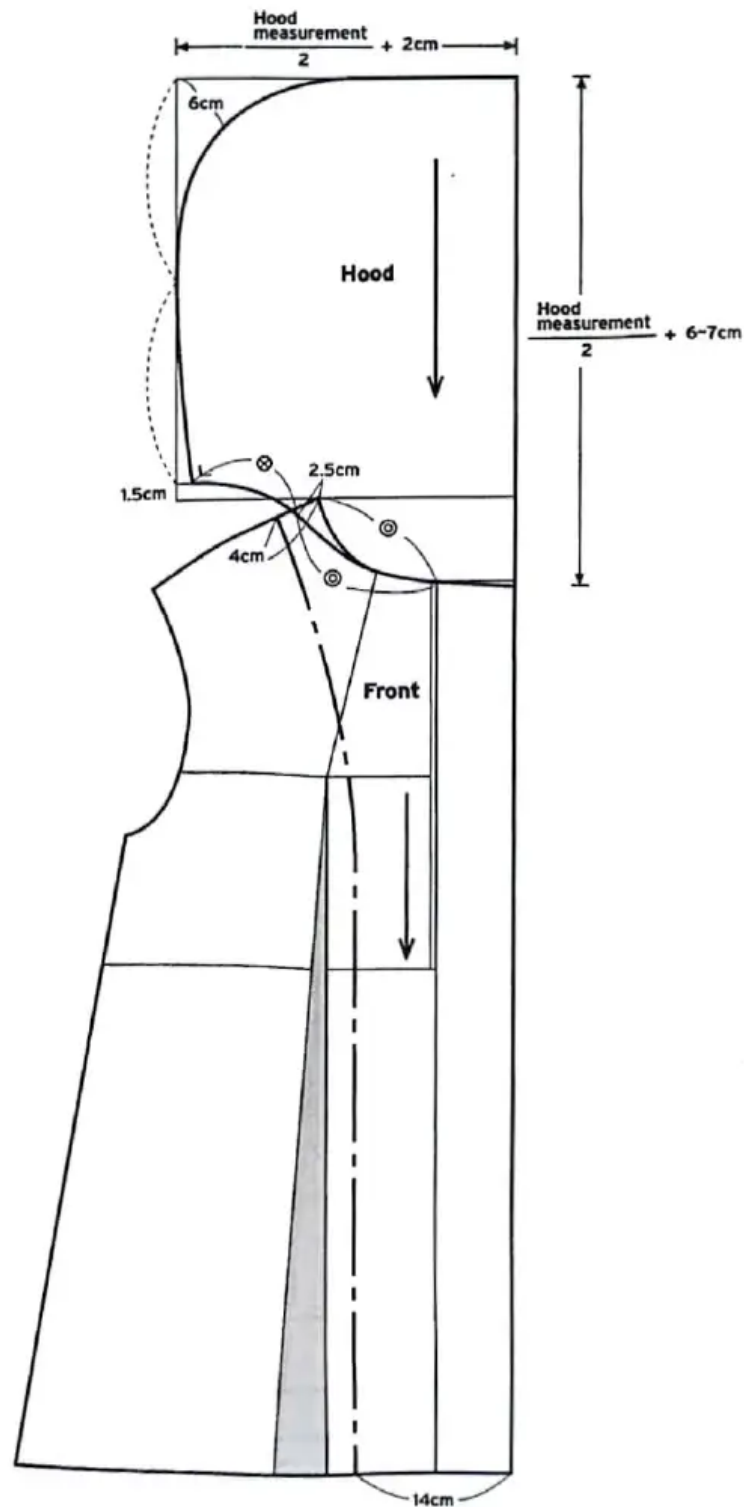


Diagram for comparison



Hood

- Close 1/2 of the amount of the bust dart allowance that has been moved to the neckline and cut and open out at the hem. Then redraw the neckline and make the drawing for the hood.
- See page 70 for how to take the measurements for the hood.



Duffle coat

A loose-fitting coat with a boxy silhouette worn by both men and women of all ages.

It is layered in the shoulder area to insulate against the cold and to make the coat strong, and the toggle fastening means that the front sections of the coat can be conveniently overlapped from left to right or right to left.

It is generally unlined and therefore suited to fulled fabrics such as melton or heavy-weight woolen fabrics where the nap has been raised after fulling.

Requires : 230cm of 150cm-wide outer fabric

Length of bodice front + 15~20cm of 90cm-wide fusible interfacing

Sewing of individual parts:

See page 173 for making the tabs

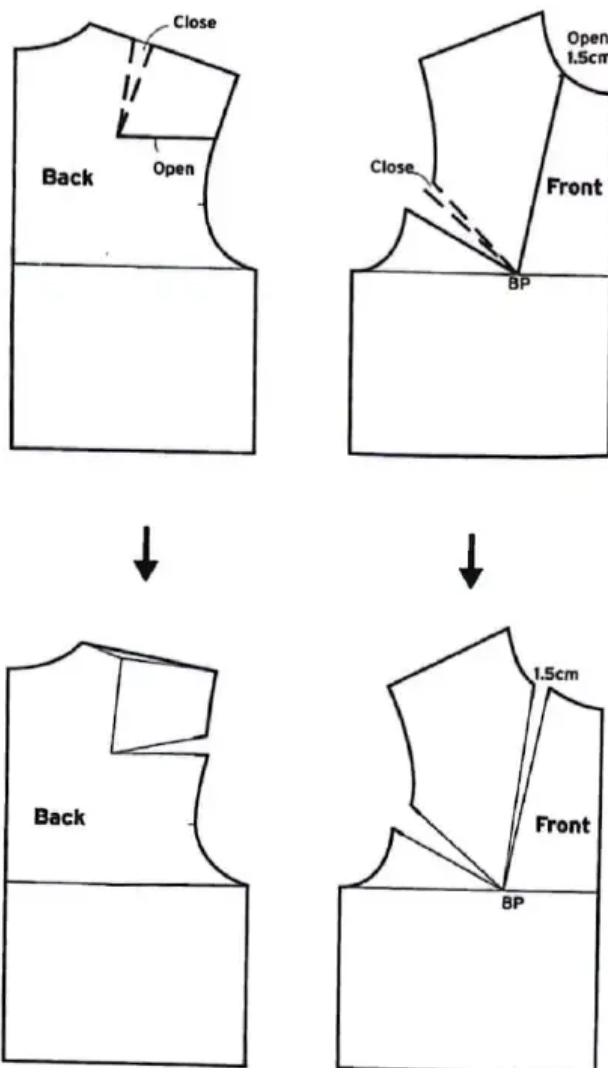
Manipulating the darts on the sloper

Bodice back

Move the shoulder darts to become ease in the armhole.

Bodice front

Move 1.5cm of the bust dart allowance to become ease in the neckline and make what remains into ease in the armhole.



Important points for pattern drafting

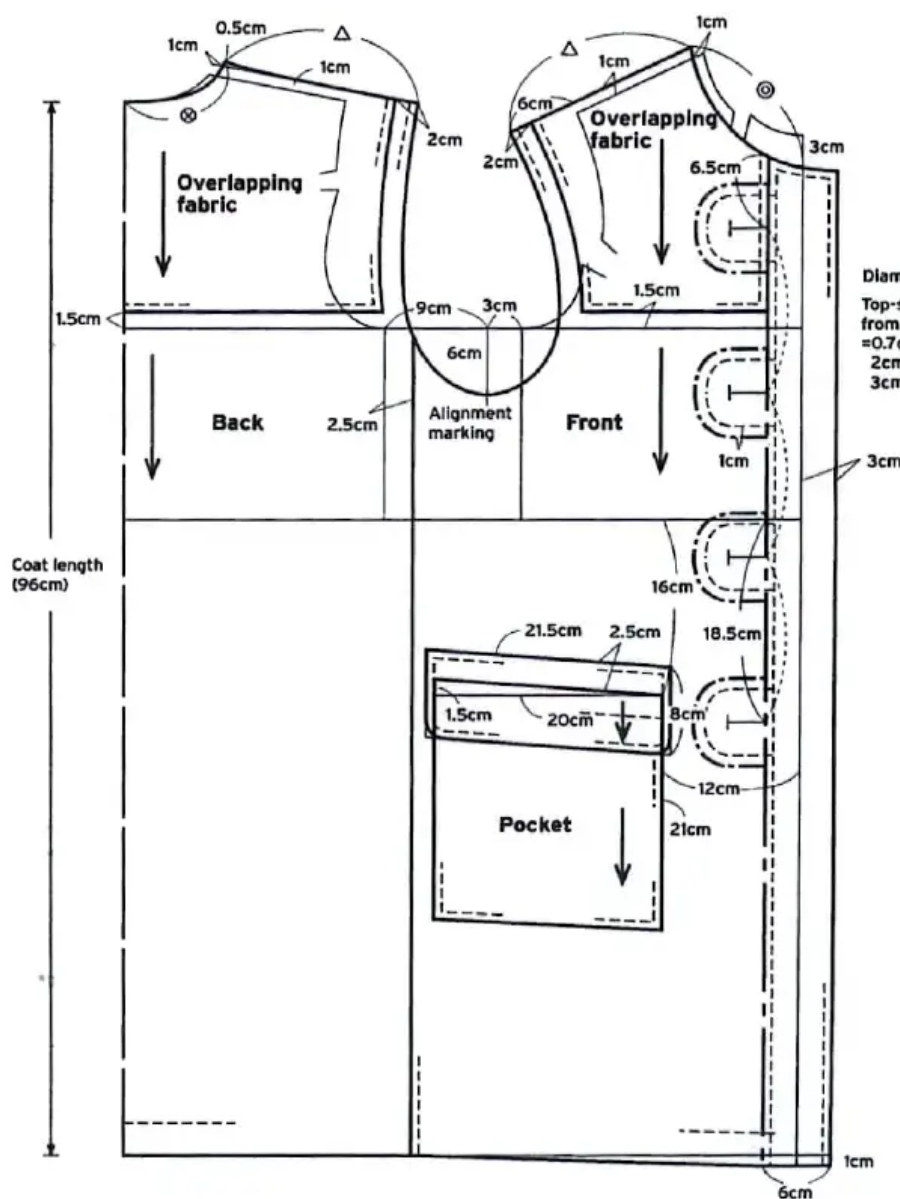
Bodice

- The duffle coat is generally around knee length but you can make it in your preferred length.

Sleeve

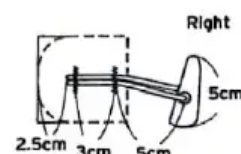
- The sleeve of the duffle coat is slightly longer than other coats, and the extra length serves in the place of gloves to protect against the cold.

- Make four fifths of the length from 1/2 the difference between the front and back shoulders to the underarm, the sleeve cap height.
- As the sleeve has no ease and is top-stitched on the bodice, make the measurement taken on the sleeve width line from the sleeve cap point at both the front and the back shorter than the armhole measurement. As the amount to be reduced is not fixed, check the sleeve attachment measurements after you have drawn the sleeve cap line.

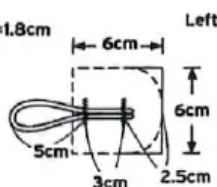


Toggle button

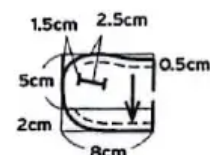
Enlarged view



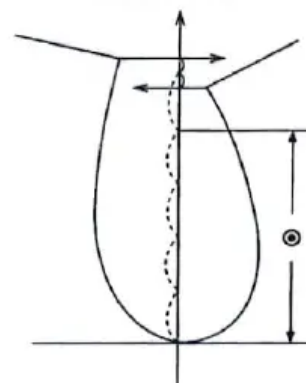
Diameter of button=1.8cm
Top-stitch width from edge of fabric =0.7cm
2cm
3cm



Chin strap



Determining the height of the sleeve cap



Hood

The size of the hood is determined by hood length and the neckline attachment measurement. The hood is made from two panels and when not being worn on the head, lies relatively flat. A chin strap is attached to protect against the cold.

- (1) Draw a straight line directly upward from the centre front of the coat, measure the height of the hood (hood measurement / 2 + 2-3cm) and draw a right-angled line that intersects with the point 1cm below the side neck point (SNP) on the bodice.
 - (2) Draw the hood attachment line. Measure horizontally the front and back collar attachment measurements on either side of the middle point on the sloper shoulder width and mark the point (A).
 - (3) Draw a straight line directly upward from point (A). Then draw a line at a right angle from the hood height measurement and mark the point where they intersect (B). From point (B), measure half of the measurement around the head towards the centre front of the coat and mark it point (C).
 - (4) Divide the area between (A) and (B) into three equal sections. Mark the point 1cm above the two-thirds mark point (C).
 - (5) Determine point (D) along the centre front of the hood, and draw the seam line. Mark as (E) the point at which the line going directly upwards on the centre front intersects line (B). Divide the area between line (B) and (E) into three equal sections to determine point (C).
- Make the length between (C) and (D) the same as between (C) and (E) and draw the seam lines.

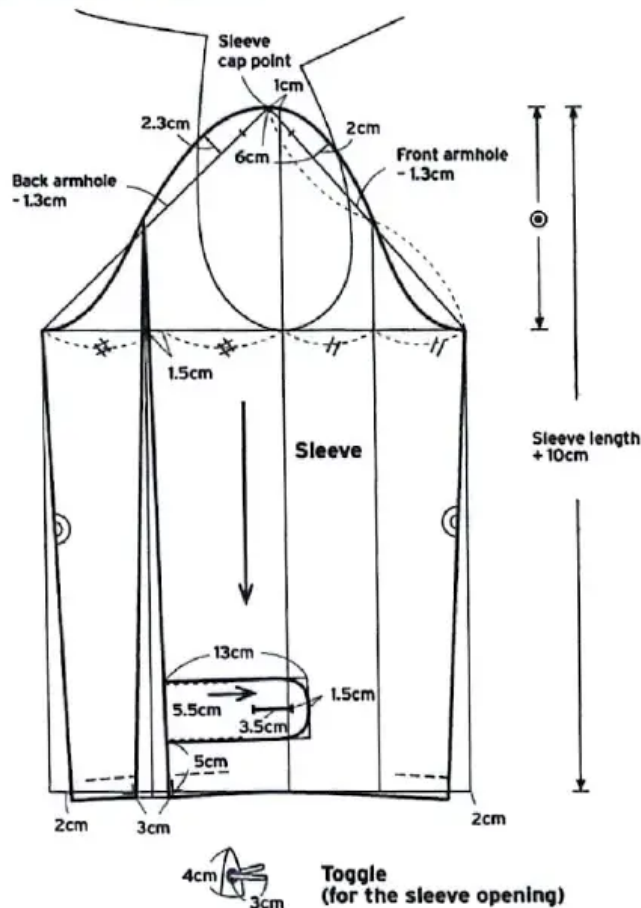
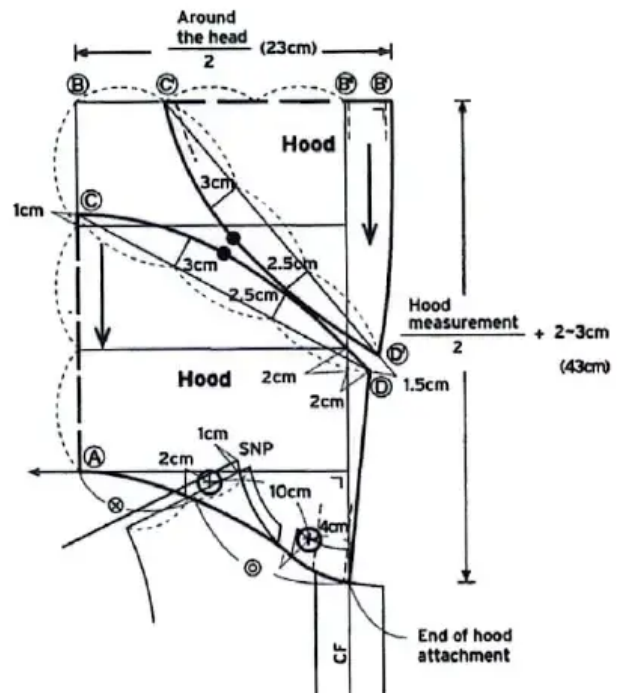
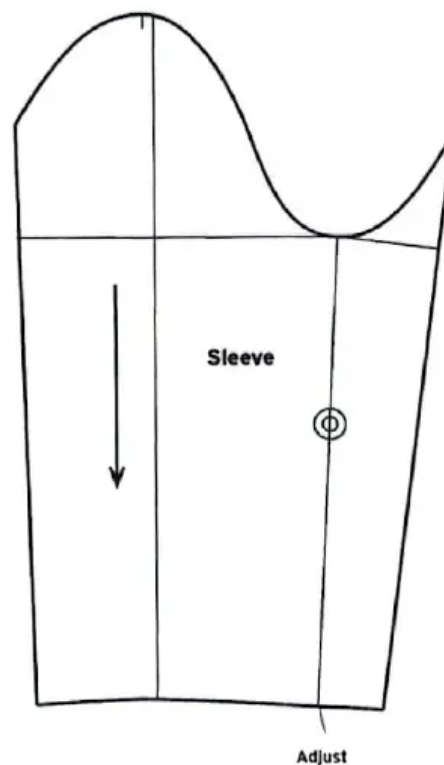


Diagram for comparison



4. Design and Pattern Drafting of Individual Parts

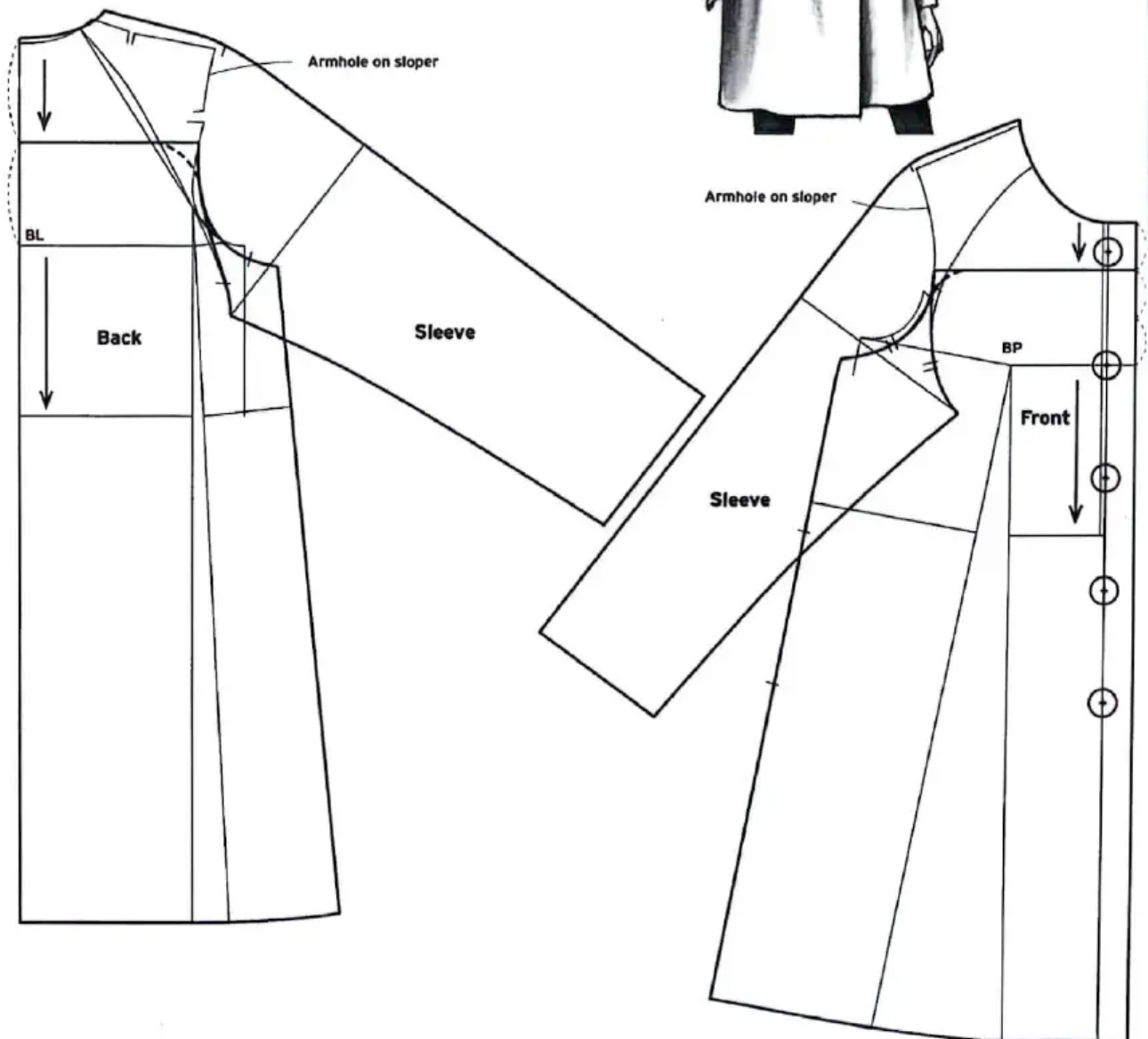
Yoke sleeve

A sleeve that is cut as a continuous piece from the yoke. Following is an explanation of a simple method for developing the pattern for the raglan sleeve coat on page 27.

Important points for pattern drafting

Pattern development from the raglan sleeve coat

- For both the front and the back, extend the yoke seam as far as the armhole line on the sloper, and redraw the armhole line and the sleeve attachment line. Decide whether to make the point where the yoke and the sleeve attachment line connect into an angle or a curve according to the design.



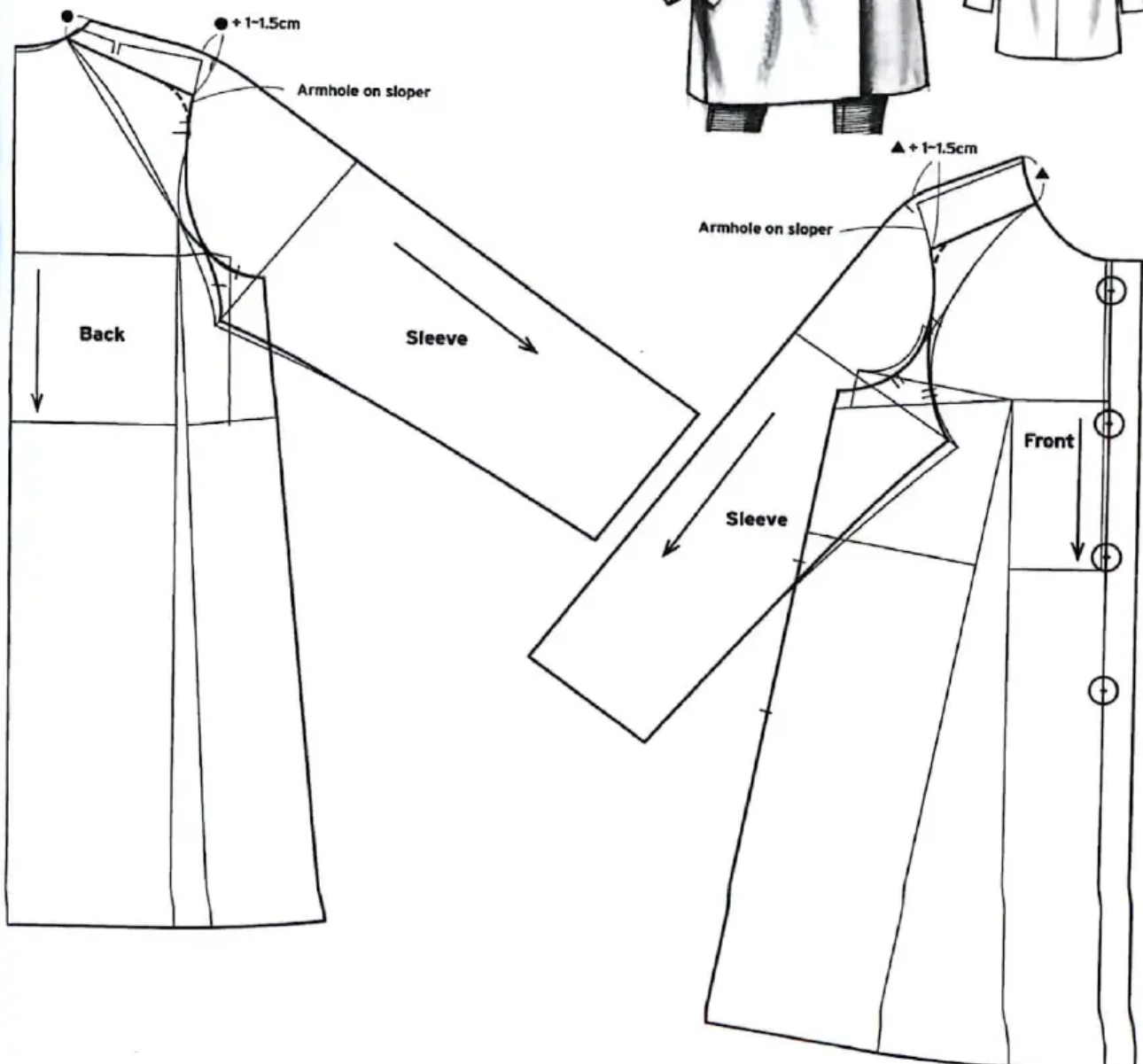
Epaulette sleeve

A sleeve where a narrow yoke is inserted in the shoulder section, and the sleeve is cut as one continuous piece from the shoulder. So called because the sleeve appears to have epaulettes.

Important points for pattern drafting

Pattern development from the raglan sleeve coat on page 27

- For both the front and the back, extend the shoulder seam as far as the armhole line on the sloper, and redraw the armhole line and the sleeve attachment line. Decide whether to make the point where the epaulette and the sleeve attachment line connect into an angle or a curve according to the design.
- Decide whether to insert flare into the back bodice according to the silhouette of the front bodice.



4. Pattern and Pattern Drafting of the Epaulette Sleeve

Dolman sleeve

A relaxed sleeve with a deep armhole where the wide sleeve opening is gathered and cuffs attached.



Manipulating the darts on the sloper

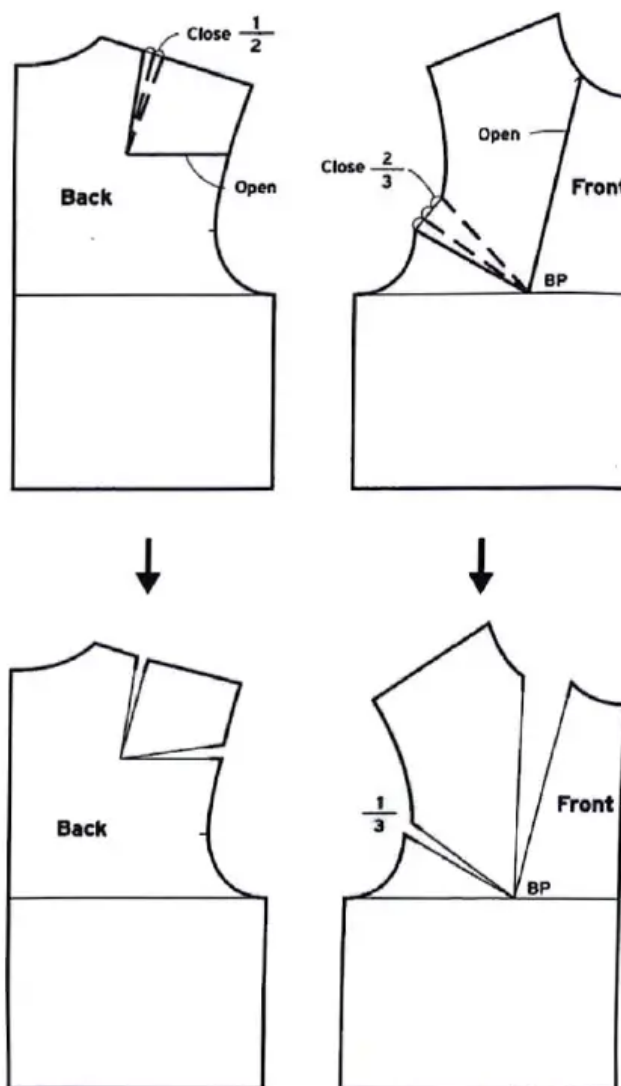
Bodice back

Move about one half of the shoulder darts to the armhole and make the rest into ease.

Bodice front

Leave $\frac{1}{3}$ of the bust darts in the armhole and move the remaining $\frac{2}{3}$ to the neckline. The dart allowance that has been moved to the neckline will become ease in the neckline and the bust dart allowance.

The bust darts that have been moved to the neckline will be developed as part of the design. They can be developed in several ways, for example, including them in to the seams or making darts. Here one half has been use to develop the silhouette at the hem and the rest made into darts.



Important points for pattern drafting

Bodice back

- Determine the length of the coat and add ease to the body of the coat and the shoulder line.
- Draw the sleeve cap on the line that extends from the shoulder line, and determine the sleeve length.
- Determine the depth of the armhole and draw. Determine the height of the sleeve cap using the measurement © between points (A) and (B) as a guide.
- Draw a line at a right-angle to the sleeve cap line, take the same measurement as the armhole measurement on the bodice on that line, and determine the sleeve width.

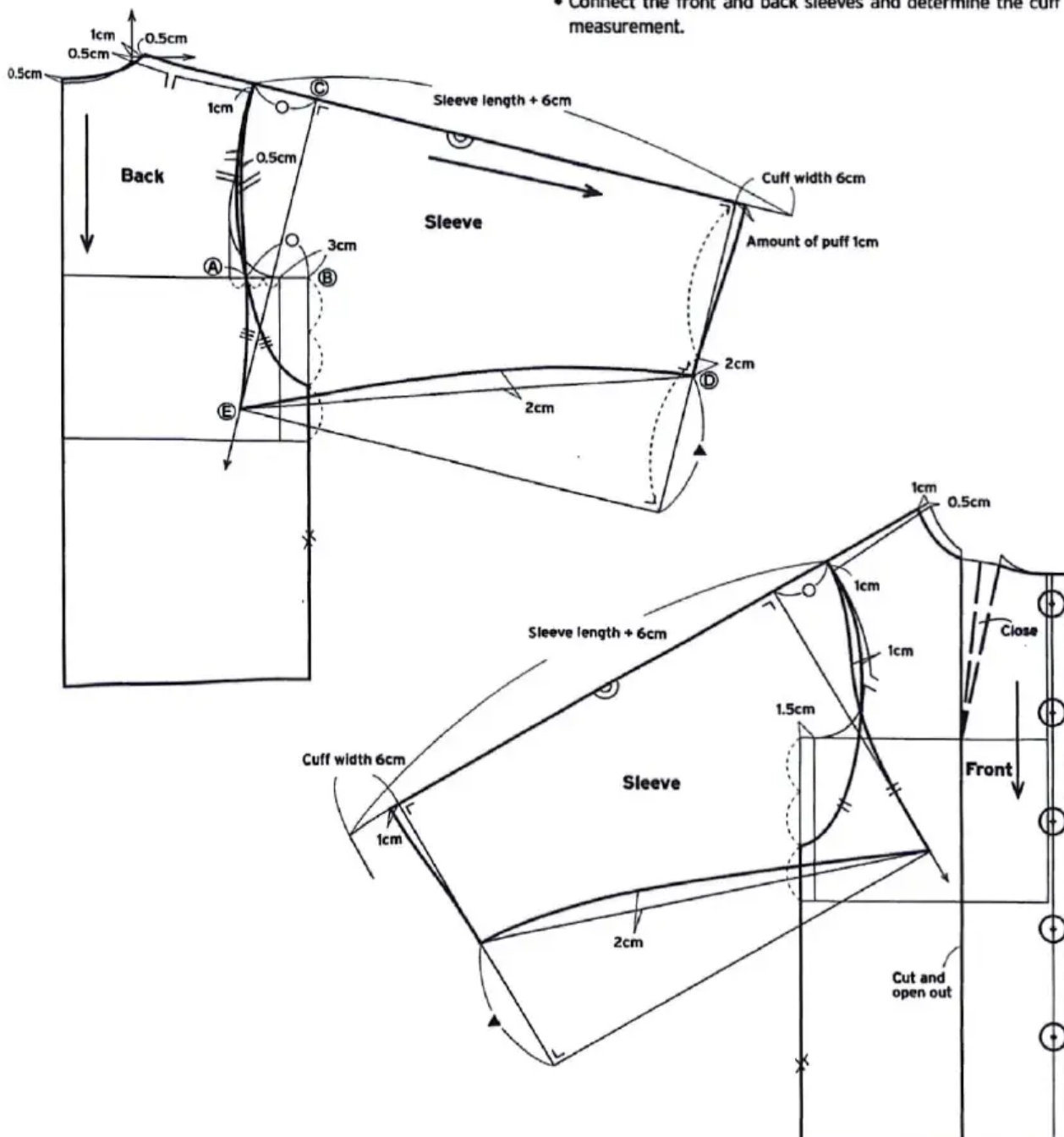
- Take the same measurement as the sleeve width measurement at the sleeve opening to determine the sleeve opening measurement, add an amount for puff, draw the sleeve opening, and then the underarm seam line.

Bodice front

- Draw in the same way as the bodice back. Draw the front sleeve cap line deeper than the back armhole line to produce a frontward directionality.

Sleeve

- For the underarm seam line, copy the underarm seam line of the sleeve back to produce the same curve (the area between points (E) and (D)).
- Connect the front and back sleeves and determine the cuff measurement.



Cutting and opening out

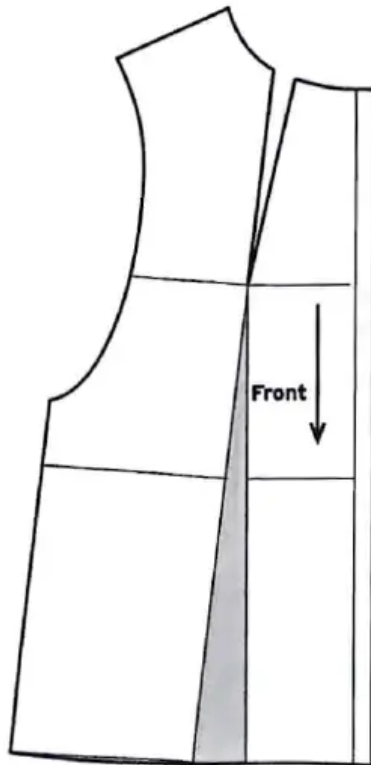
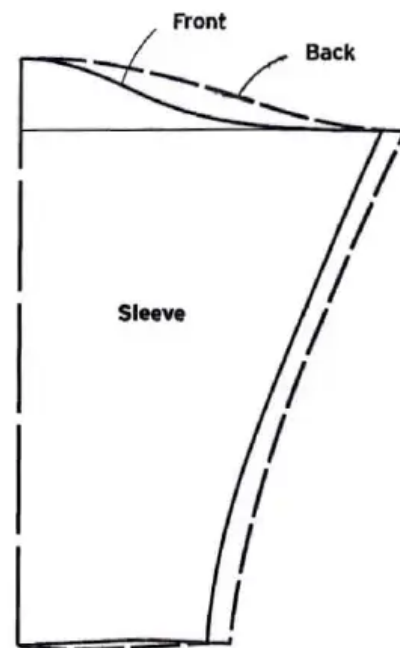
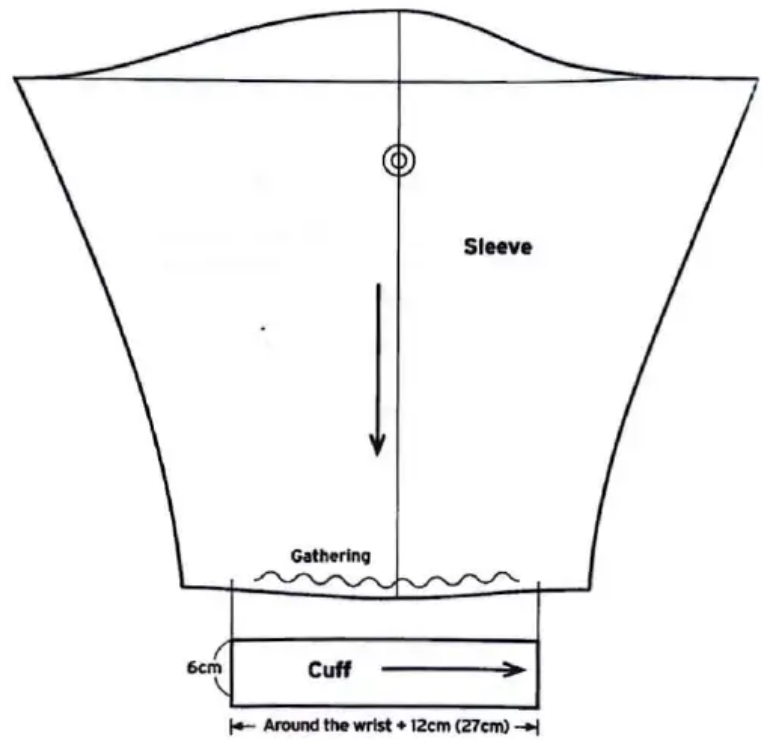


Diagram for comparison



Square sleeve

A sleeve where the armhole line runs at a right angle to the bottom of the armhole and has a boxy silhouette when viewed from the side.

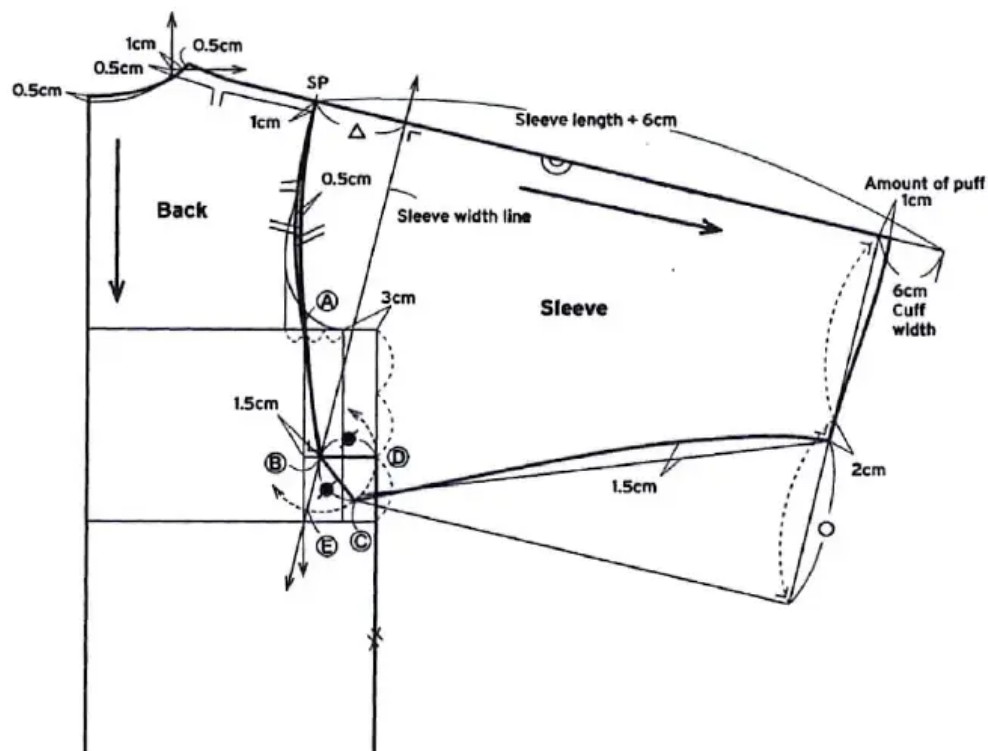
Manipulating the darts on the sloper

Follow the same instructions as for the dolman sleeve.

Important points for pattern drafting

Bodice back

- Add ease to the bodice and the shoulder line, extend the shoulder line to determine sleeve length. From there, make a line at a right angle and draw the sleeve opening line.
- Draw a line directly downward from point (A) (between the back width line and the side seam on the sloper). Draw a horizontal line from point (D). Measure 1.5cm towards the side seam, from the point where the two lines intersect at a right angle and mark point (B).
- Connect the shoulder point and the point (B) and draw the armhole on the bodice.
- Draw a line from point (B) that intersects at a right angle with the sleeve cap line and determine the height of the sleeve cap (Δ).
- With the point (B) as the pivotal point, draw an arc with (B) (D) as the radius. Make the point where the arc intersects with the sleeve width line point (E). Mark as (C) the middle point between points (D) and (E).
- Draw a line from point (C) to intersect the sleeve opening line at a right angle and determine the sleeve opening measurement.
- Connect with point (C) and draw the underarm line.



Bodice front

- Add ease to the body of the coat and the shoulder line, extend the shoulder line and determine the sleeve length. Draw the sleeve opening line at a right angle.
- Draw a line directly downward from chest width line on the sloper. Draw a horizontal line from point ①. Measure 1.5cm towards the side seam, from the point where the two lines intersect at a right angle and mark point ②.
- Connect the shoulder point and point ② and draw the armhole for the bodice.
- On the sleeve cap line, take the sleeve cap measurement (Δ) in the same way as for the back and draw the sleeve width line.
- On the sleeve width line, take the measurement as from point ② to the armhole and mark point ③.
- With the point ③ as the pivotal point, draw an arc with ② (●) as the radius. Make the point where the arc intersects with the sleeve width line point ④.
- Divide into two equal sections the line between point ③ and the point where the horizontal line from point ② and the arc intersect. ⑤ Mark the middle point ⑤.
- Draw a line from point ⑤ to intersect the sleeve opening line at a right angle and determine the sleeve opening measurement. Draw the underarm line with the same curve as the sleeve back.
- Connect the sleeve front and back, determine the cuff measurement and draw.

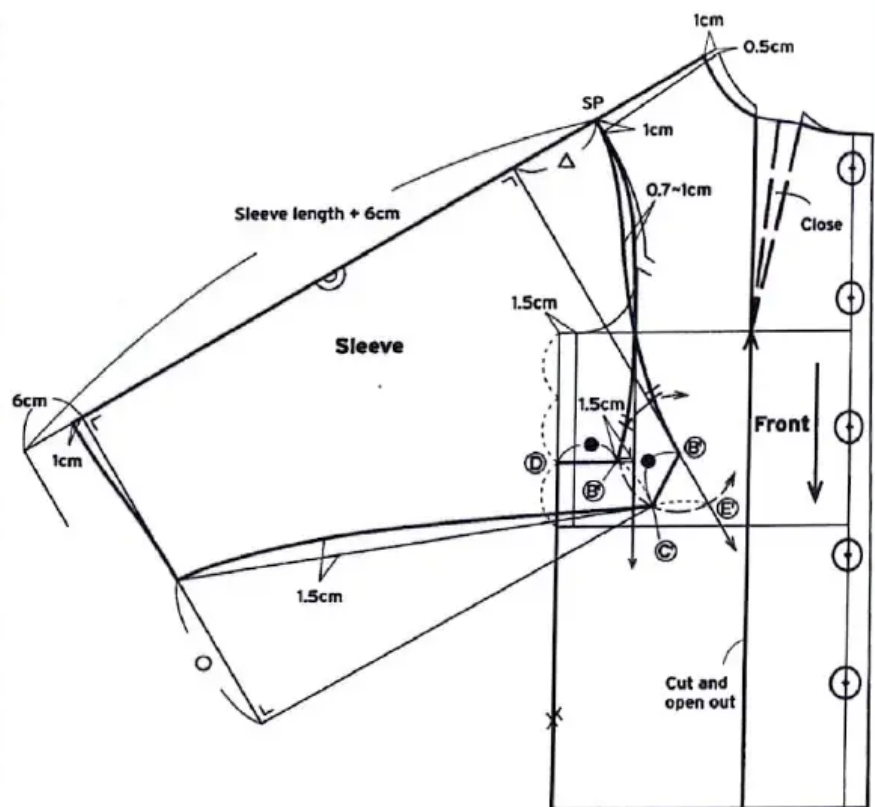
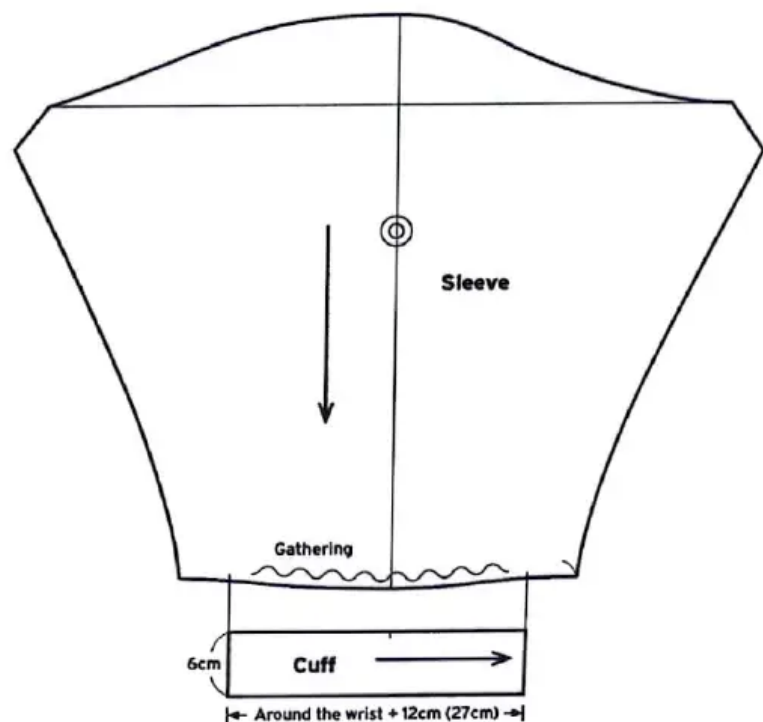


Diagram for comparison



Kimono sleeve

A sleeve that is an extension of the bodice and ideal for expressing a round shoulder line and an overall soft silhouette. The pattern is a simple two-piece pattern, but a gusset can also be inserted to create additional room to move in the sleeve and three-dimensionality when viewed from the side.

① Without a gusset

As the kimono sleeve is made from two pieces, make the angle of inclination from the shoulder point gentle so that the side seam measurement from the underarm does not become short.

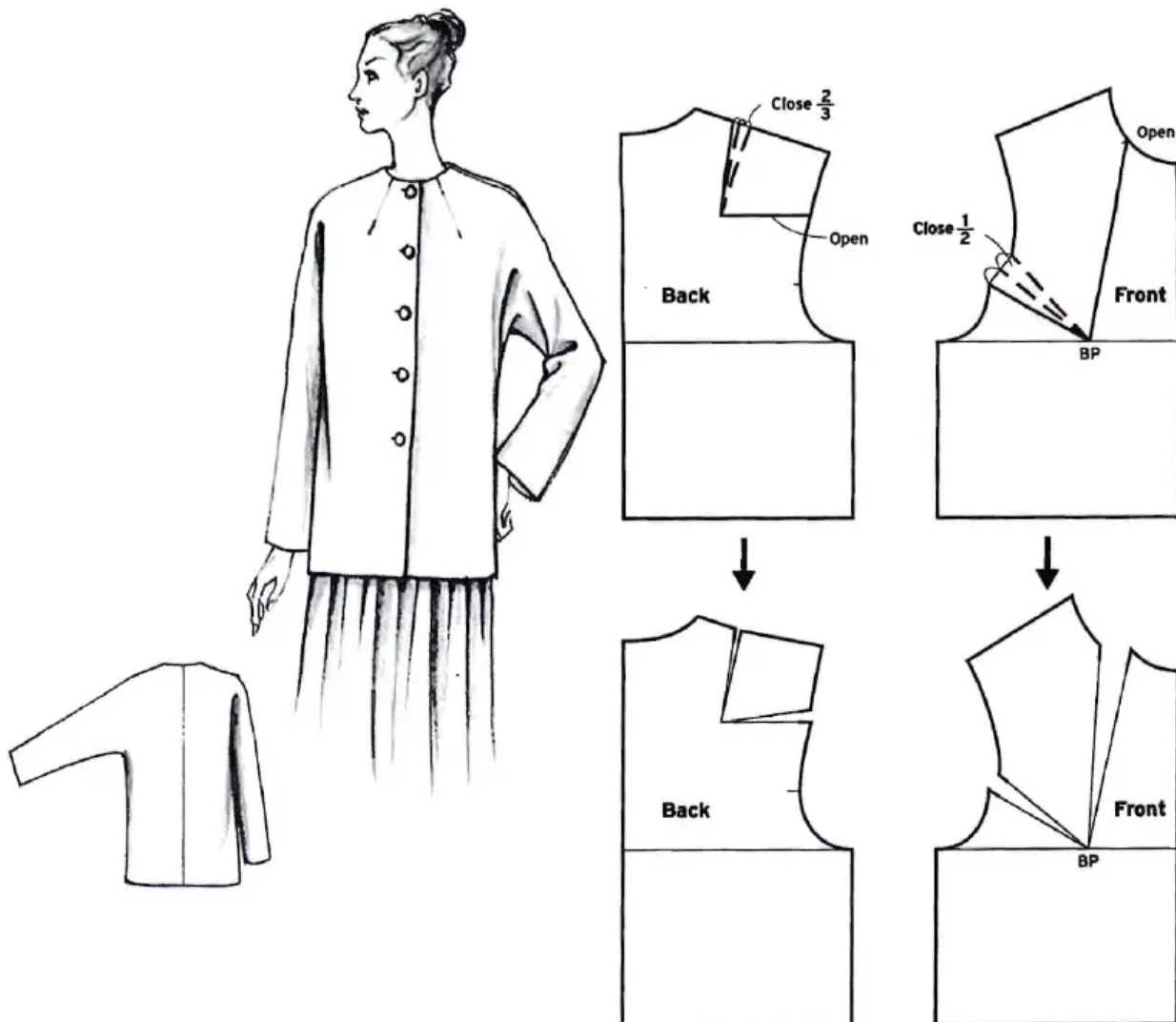
Manipulating the darts on the sloper

Bodice back

Move about $\frac{2}{3}$ of the shoulder darts to the armhole.

Bodice front

Leave $\frac{1}{2}$ of the bust dart allowance in the armhole and move the other $\frac{1}{2}$ to the neckline. The dart allowance that you have moved to the neckline will become ease in the neckline and bust darts.



Important points for pattern drafting

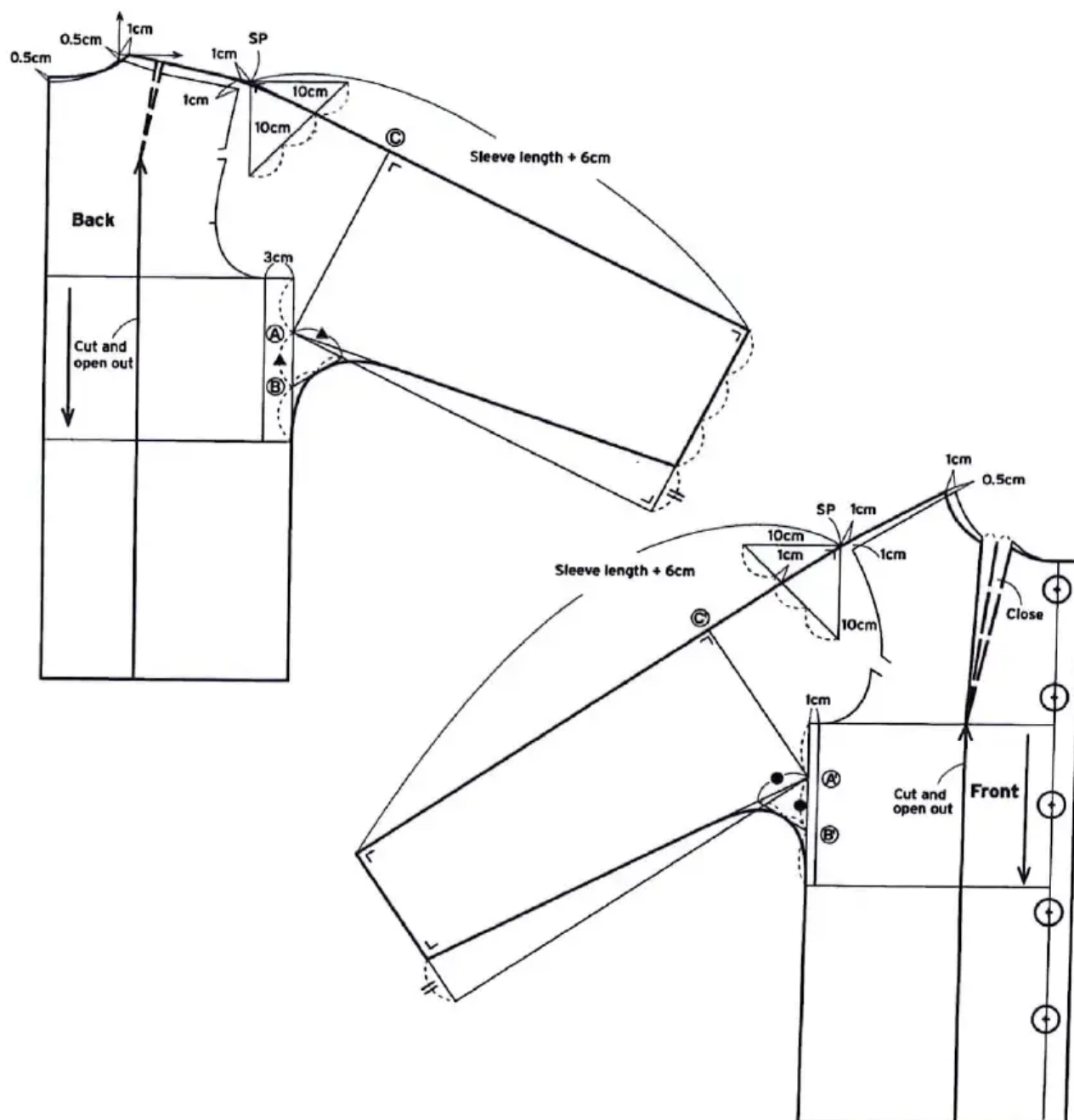
Bodice back

- Add ease to the bodice width and the shoulder line and draw a right-angled isosceles triangle to determine the angle of the sleeve cap line at the shoulder point. Divide the base of the triangle into three equal sections, determine the angle of the sleeve cap line, measure the sleeve length, and draw the sleeve opening line.
- Divide the underarm measurement on the sloper into three equal sections and mark points (A) and (B).
- From point (A), draw a line that intersects the sleeve cap line at a right angle and mark point (C).

- Take the same measurement as (A) ~ (C) at the sleeve opening, determine the size of the sleeve opening, and connect to point (A) as a guide line for drawing the sleeve bottom line. Take the same measurement as (A) ~ (B) on the guide line and draw the sleeve bottom line.

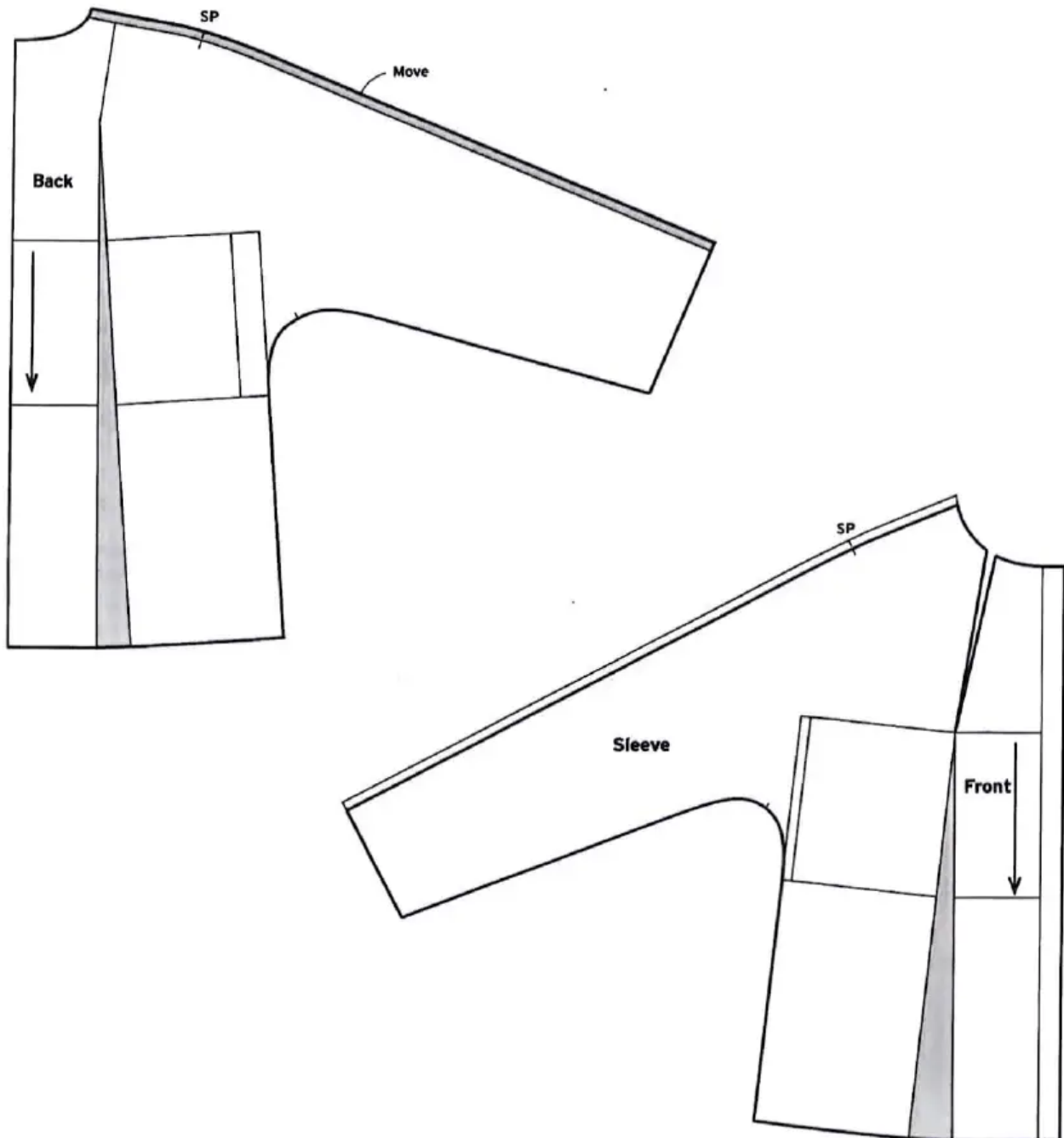
Bodice front

- Draw in the same way as for the bodice back.



Moving the shoulder line

Where the sleeve is cut as an extension of the bodice, the shoulder line has a tendency to move backwards, so move it to the front.



② With a diamond-shaped gusset

A kimono sleeve where the angle from the shoulder point has been increased and aligned with the shoulder line and a gusset has been attached in order to create additional room in the underarm.

The diamond-shaped gusset is often used on the long-sleeved variety of the kimono sleeve.

Manipulating the darts on the sloper

See page 59.

Important points for pattern drafting

Bodice back

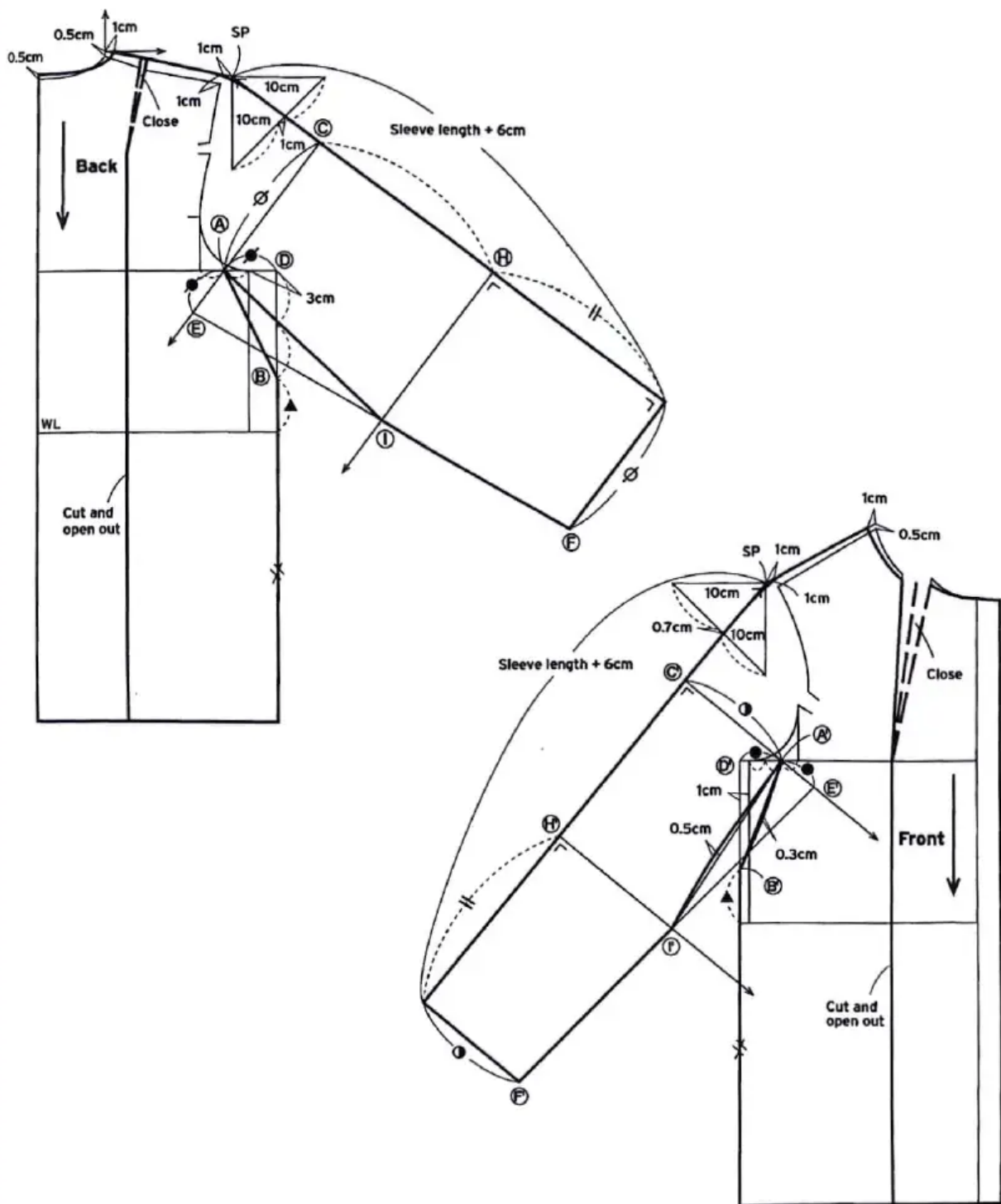
- Add ease to the bodice width and the shoulder line and draw a right-angled isosceles triangle to determine the angle of the sleeve cap at the shoulder point. Determine the angle of the sleeve cap line on the base of the triangle and measure the sleeve length.
- Position the gusset attachment in such a way that the seams of the gusset are not visible when the wearer's arms are lowered.

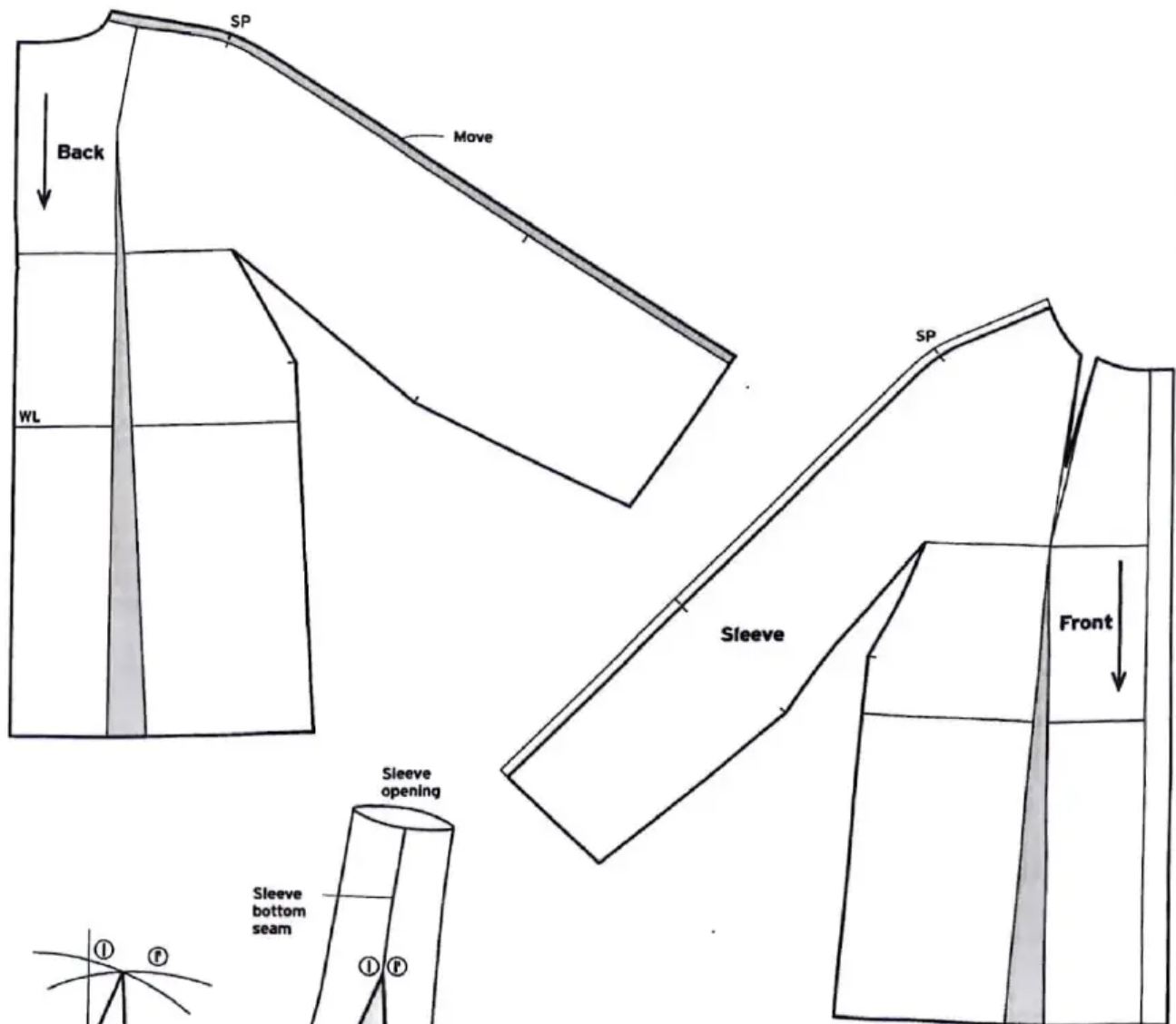


- Divide the distance between the back width line and the side seam line on the sloper in to two equal parts and mark the centre point (A).
- Determine the end of the gusset attachment line on the side seam line, mark it point (B) and connect with point (A).
- Draw a line from point (A) to intersect the sleeve cap line at a right angle mark it point (C). Extend line (A) ~ (C) downwards.
- Take the same measurement at the sleeve opening as (A) ~ (C) and mark point (D). Take the same measurement as (A) ~ (D) on the extension of line (A) ~ (C) and mark point (E).
- Connect points (E) and (D).
- Mark the middle point between point (C) and the sleeve opening as point (F), draw a downward line from point (F) at a right angle to the sleeve cap line, and mark the point where it intersects line (E) ~ (D) as point (I).
- Connect points (A) and (I) to draw the underarm gusset attachment line.
- Close the shoulder darts and open out in the hem.

Bodice front

- In the same way as for the back, determine the angle of the sleeve cap line and draw.
- For the gusset attachment position at the front, divide the distance between the chest width line and the side seam line on the sloper into three equal sections and mark point (A). Mark point (B) on the side seam line using the same measurement as for the back, and connect points (A) and (B).
- Draw a straight line from point (A) to intersect the sleeve cap at a right angle line, mark point (C). Connect (A) ~ (C) and extend the line downward.
- Take the same measurement as (A) ~ (C) at the sleeve opening and mark point (D). From point (A) take the same measurement (A) ~ (D) on the extension of line (A) ~ (C), and mark point (E).
- Connect points (E) and (D).
- Take the same measurement on the sleeve cap line as the measurement on the bodice back sleeve between point (F) and the sleeve opening, and mark the point (H). From (H) draw a line at a right angle to the sleeve cap line and mark as point (I) the point where it intersects with line (E) ~ (D).
- Connect points (A) and (I) to create the front underarm gusset attachment line. As the front gusset attachment line will have an acute angle, make it slightly curved to make the finishing of the corner easier.
- Cut and open out 1/2 of the bust darts allowance that has been moved to the neckline in the hem and use the remaining darts to develop the design.





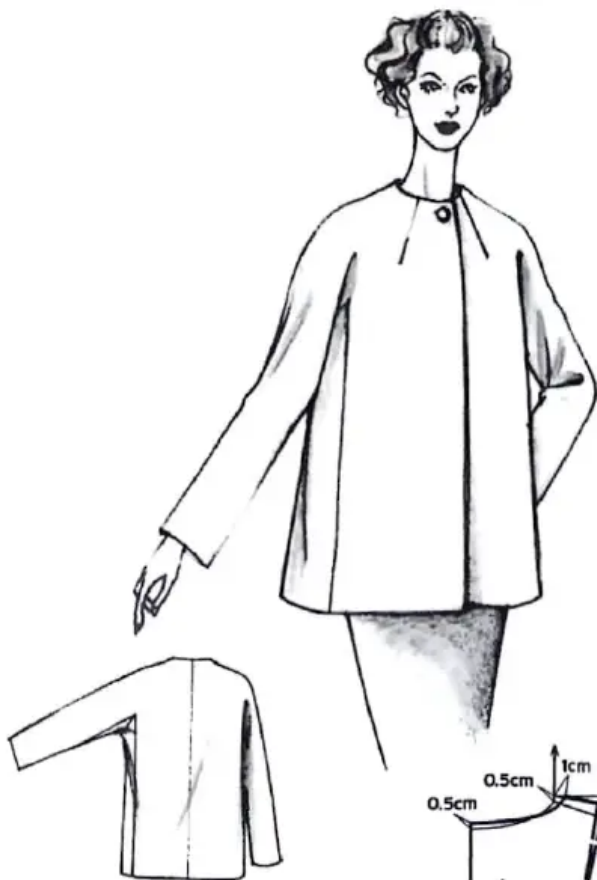
Gusset

- Draw a horizontal line and a perpendicular line, and on the horizontal line mark the back gusset width (A) and the front gusset width (B).
- On either side of the perpendicular line, copy the area between (A) and (B) and (A) and (B).
- With the (A) as the pivotal point, draw an arc with (A) ~ (1) as the radius. With (B) as the pivotal point, draw an arc with (B) and (F) as the radius. Use the intersecting point of the two arcs to draw the diamond shape of the gusset.

③ With a gusset that is an extension of the bodice sides

A kimono sleeve where a triangular gusset is attached as an extension of the sides of the bodice.

This design creates room for the arm to move, and because each side of the bodice is made from three pieces, it expresses the three-dimensionality of the garment when viewed from the side.



Manipulating the darts on the sloper

See page 59.

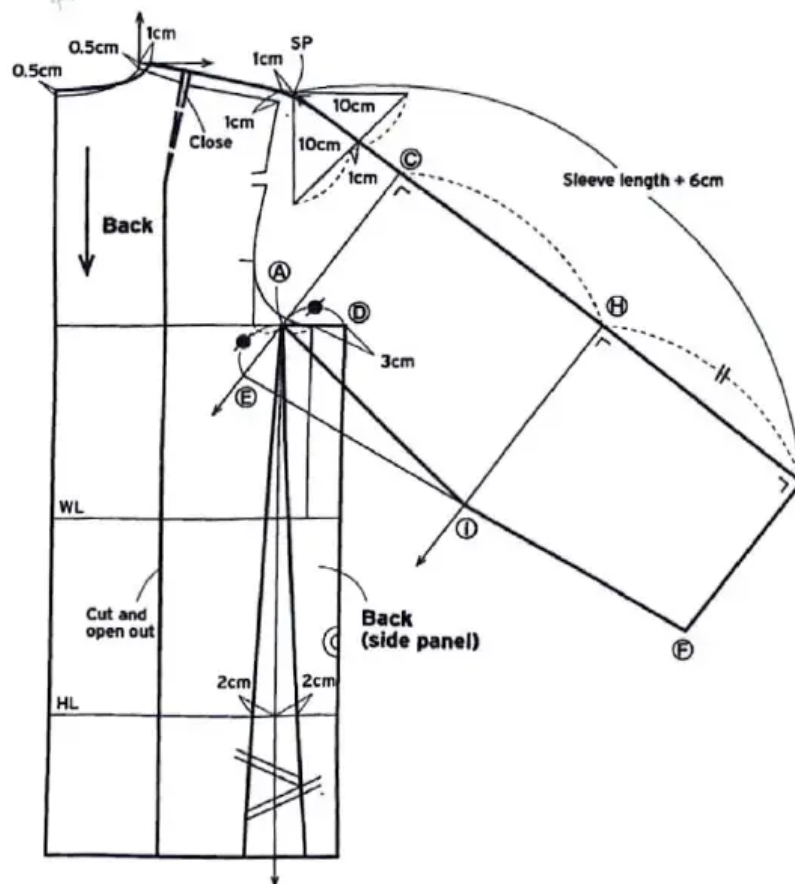
Important points for pattern drafting

Developing from a kimono sleeve with a diamond-shaped gusset (A-line silhouette).

Bodice back

Draw the bodice side panel and the gusset.

- Draw a line directly downward from point A and draw the side panel seam lines on both sides.
- The triangle connecting A, E and ① will become the gusset in the underarm.
- Close the shoulder darts and either cut and open out in the hem or make them into ease in the shoulder.



Bodice front

Draw the bodice side panel and the gusset.

- Draw a line directly downward from **A** point and draw the side seam lines for the bodice.
- The triangle connecting **A**, **E** and **F** will become the gusset in the underarm.
- Cut and open out 1/2 of the bust dart allowance that has been moved to the neckline in the hem and use the remaining darts to develop the design.

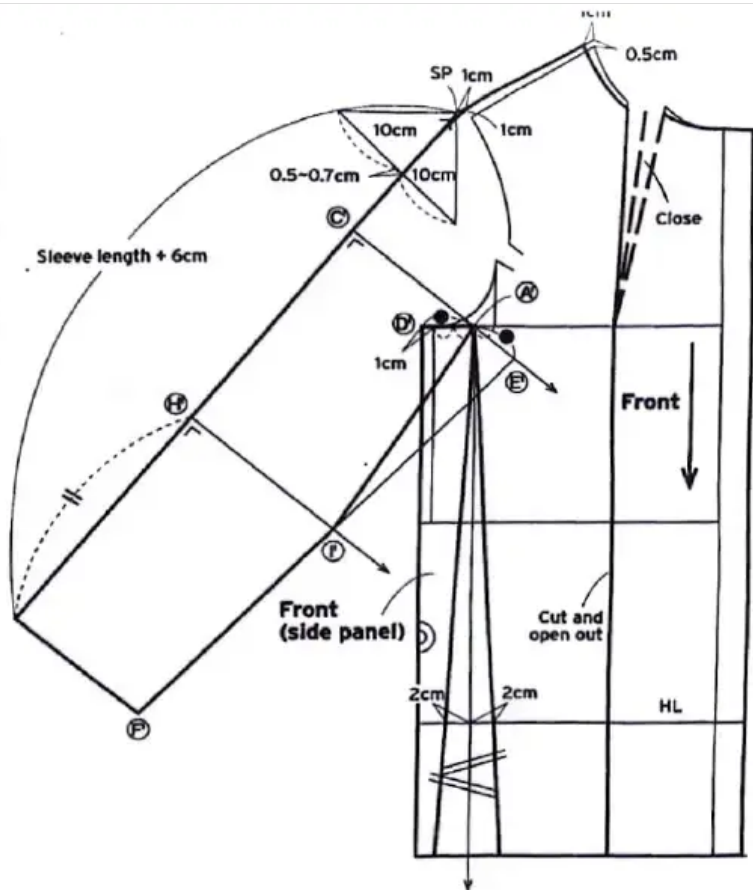
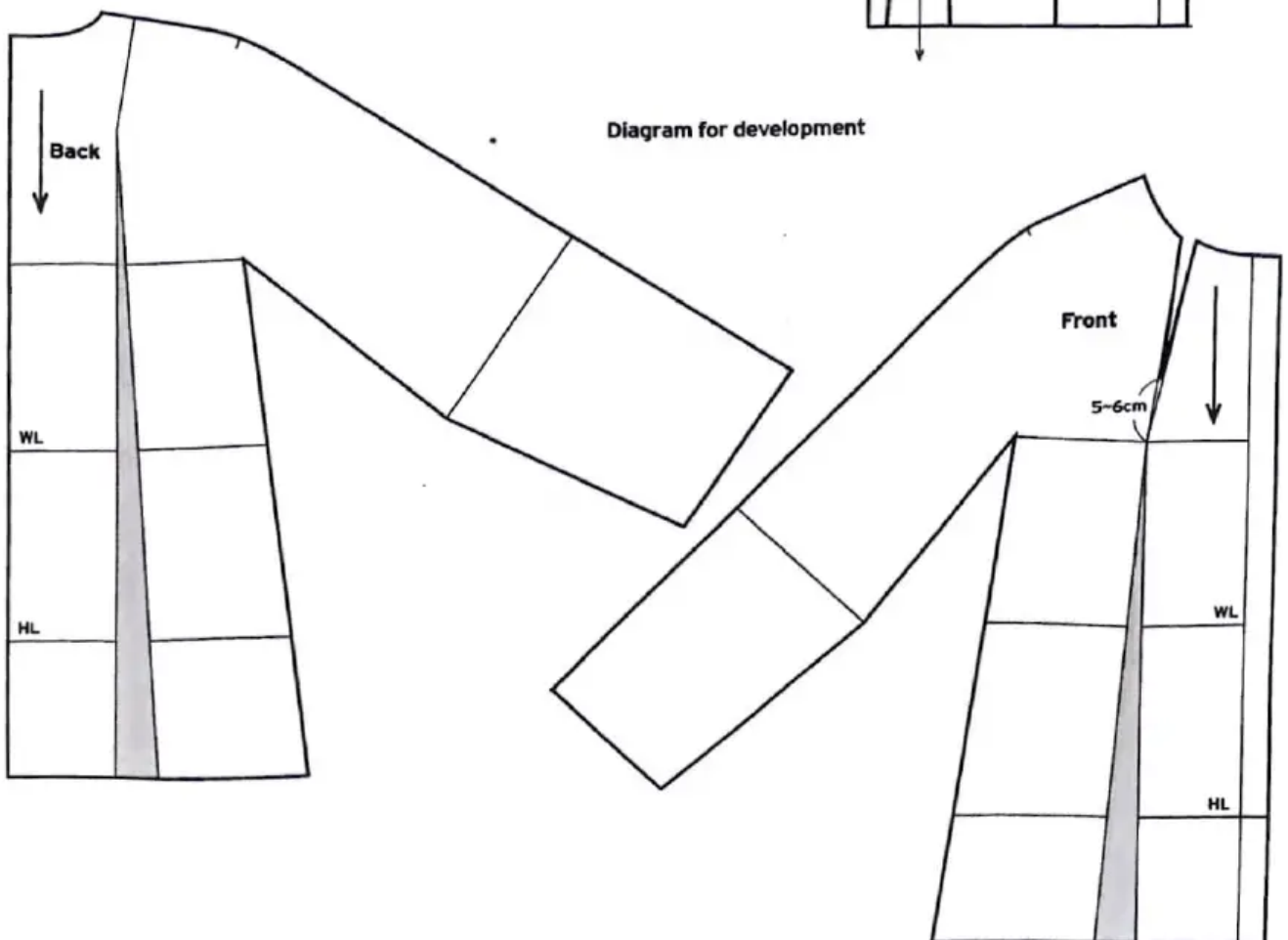


Diagram for development



Gusset

Draw continuous with the bodice side panel.

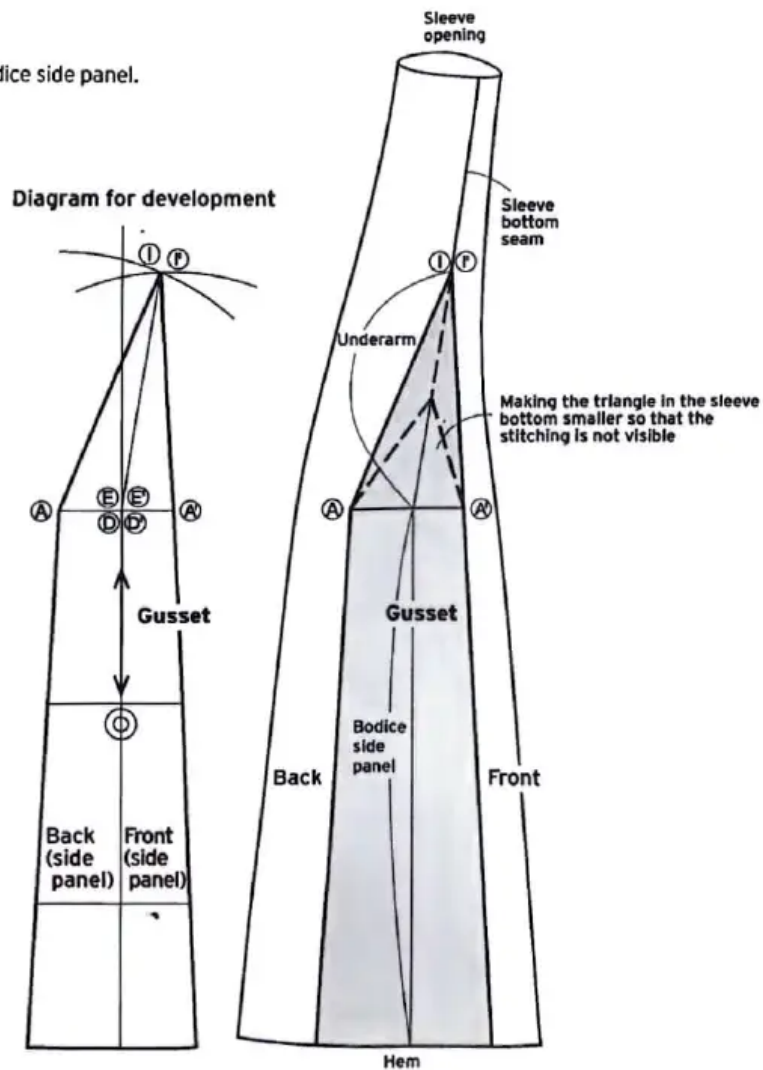
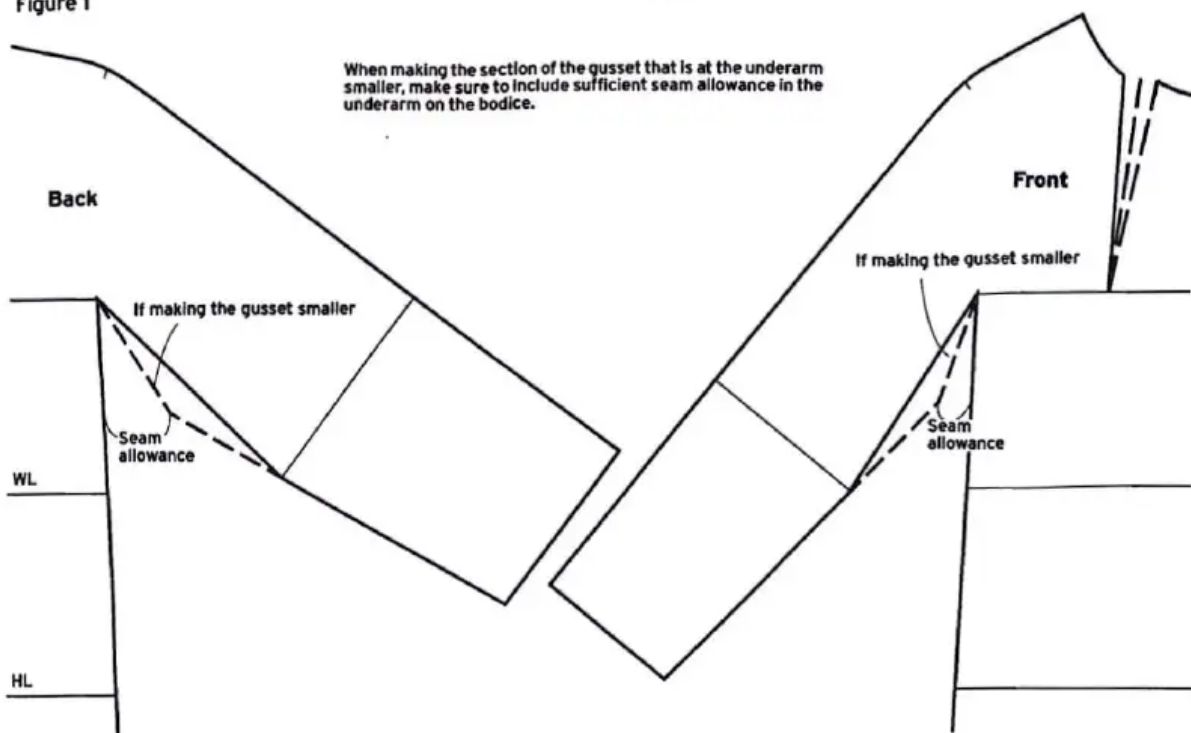


Figure 1



High neck

A high collar that is cut out as an extension of the bodice.

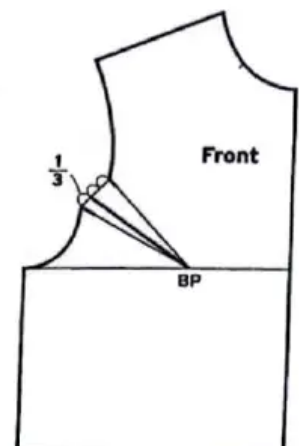
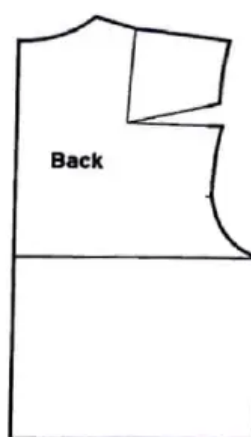
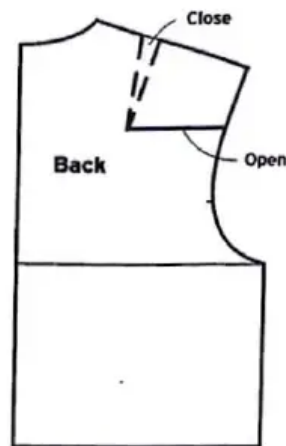
Manipulating the darts on the sloper

Bodice back

Move the shoulder darts to the armhole to make the high neckline easier to draw. Draw the dart lines for the neckline and close leaving an amount for ease in the armhole to create the high neck darts.

Bodice front

Make about $\frac{1}{3}$ of the bust dart allowance into ease in the armhole, close the remaining on the drawing and develop into shaped seams.



Important points for pattern drafting

- As the collar has a shape that sits off the neck, take off 1.5cm at the side neck point on both the bodice front and the back, and 1.5cm at the centre front.
- For the height of the back collar, add 5.5cm at the centre back and 5cm at the side neck point and draw the neckline. Connect point ⑥ on the shoulder line and point ④ on the neckline with a curved line. Draw the dart on the neckline.
- Copy the curve ④~⑥ 7cm above the shoulder line (height of the front collar), and connect with the centre front.
- Measure 1cm towards the centre from the guide point on the neckline, connect with the BP and extend upwards. Measure 2.5cm on both sides of the extension line for ease in the neckline and draw connecting lines. Close the bust darts and cut and open out in the neckline.

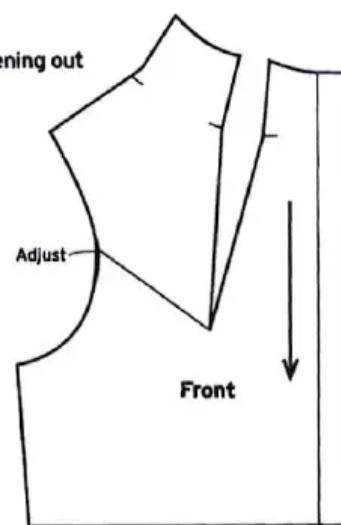
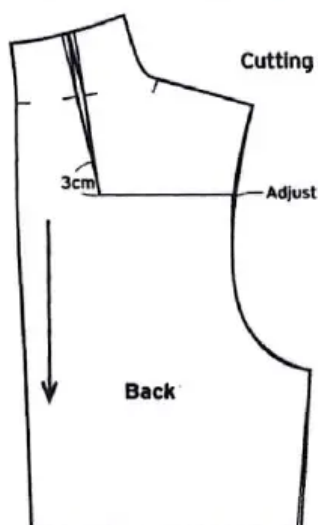
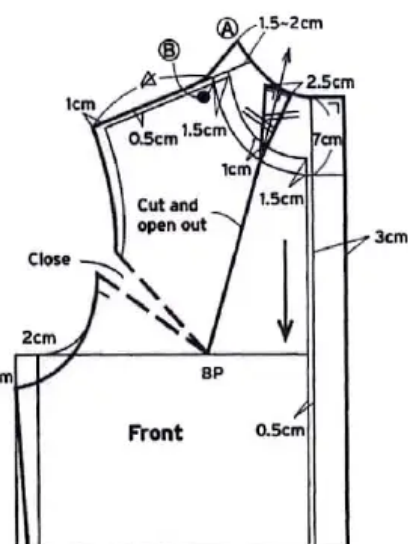
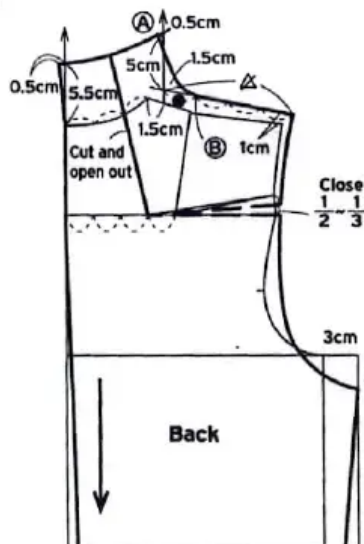
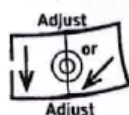
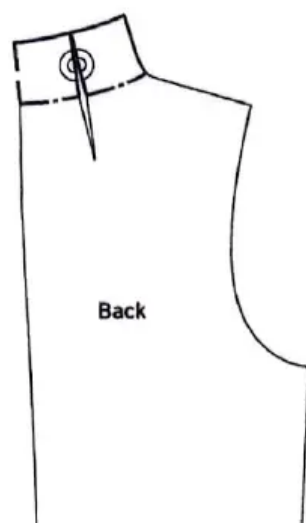


Diagram for comparison



Facing on bodice back



Facing on bodice front

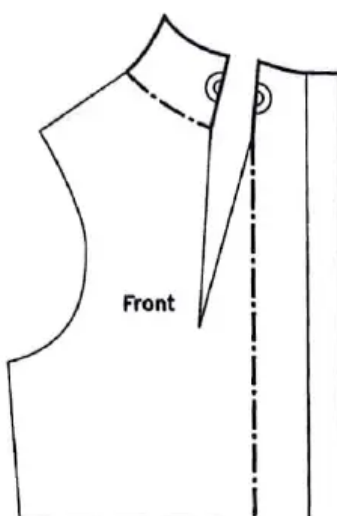
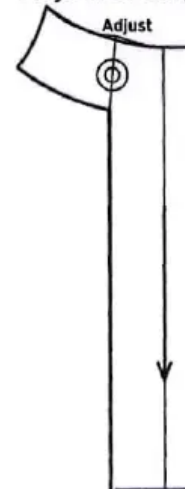


Diagram for comparison



Hood

"Hood" is the general term for the cowl-style headpiece that loosely covers the head and neck along their form.

The size of the hood (length and width) is determined by taking the necessary measurements for the hood and considering the purpose for which the hood will be worn. If its main purpose is protection against the cold or rain, the hood will be closely fitted around the head but some hoods are of a loose design with ease added to the length and width.

Measuring the hood

Because a hood covers the head and the neck, the dimensions of those parts of the body are required. There is a difference between individuals in the size of the head and the length of the neck.

Have the wearer stand erect and looking straight ahead. Using a tape measure, measure loosely from the front neck point on the sloper over the top of the head and back to the front neck point.

Where the end of the attachment of the hood is not going to be the front neck point, measure as far as the end of the attachment on the left or right of the front neck point. If you want to add ease to the length, slacken the tape measure on one side of the head, press it down firmly on the top of the head and measure the other side with the same amount of slack.

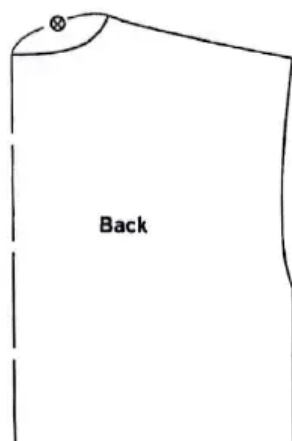


① Without darts

A hood with a loose silhouette.



Example of a duffel coat bodice



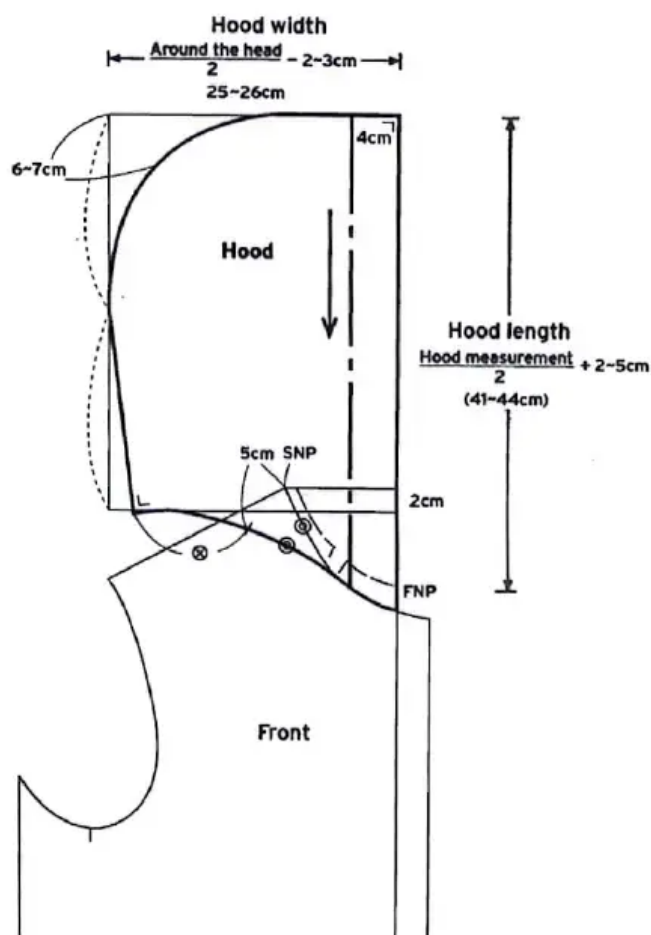
Back

Important points for pattern drafting

From the front neck point and directly upward from the centre front, measure and draw the hood length (hood measurement/2 + 2~5cm) and the hood width (around the head/2 - 2 to 3cm). As this hood has no darts, determine the hood width by taking into consideration a balance with the hood attachment measurement.

Draw a horizontal line 2cm below the side neck point, measure the front and back hood attachment measurements on that line, and draw the shape of the hood.

As the shape of the hood changes according to the difference between the hood width and the attachment measurement, adjust with some ease in the hood width.



② With darts

A hood with darts that has a three-dimensional look.

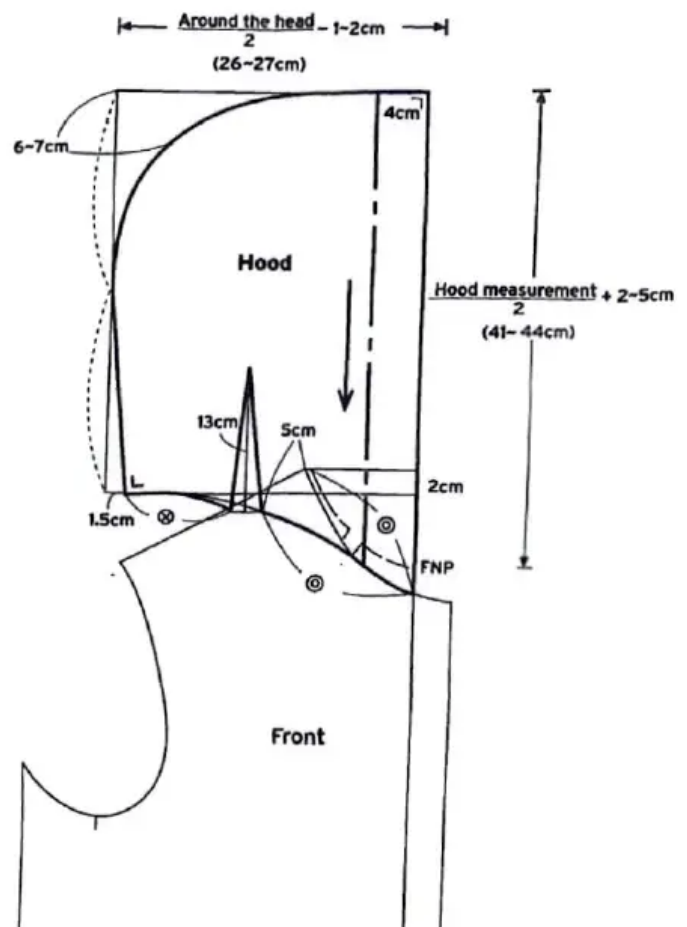
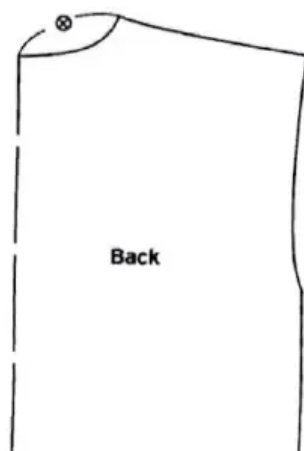


Important points for pattern drafting

On this drawing, the shape of the hood has been drawn after determining the hood's length and width, and the difference in attachment measurements between the hood and the bodice has been made into darts. However, you can also determine hood width after determining the dart allowance (based on the silhouette of the hood).

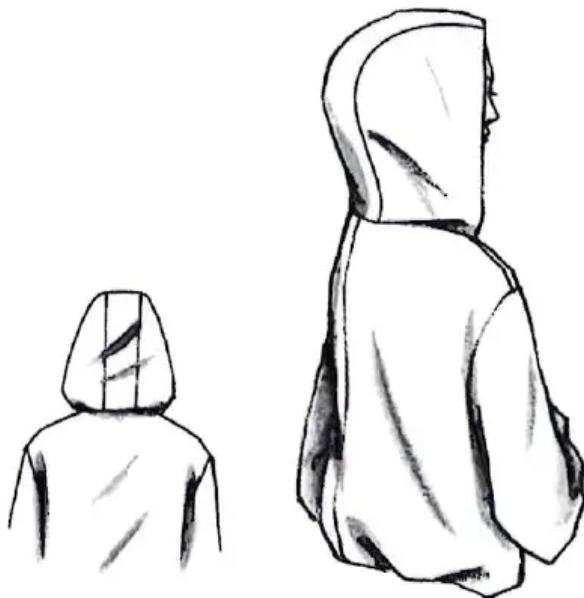
Move the darts if too much thickness is created by their overlapping with the shoulder line seam allowance

Example of a duffel coat bodice



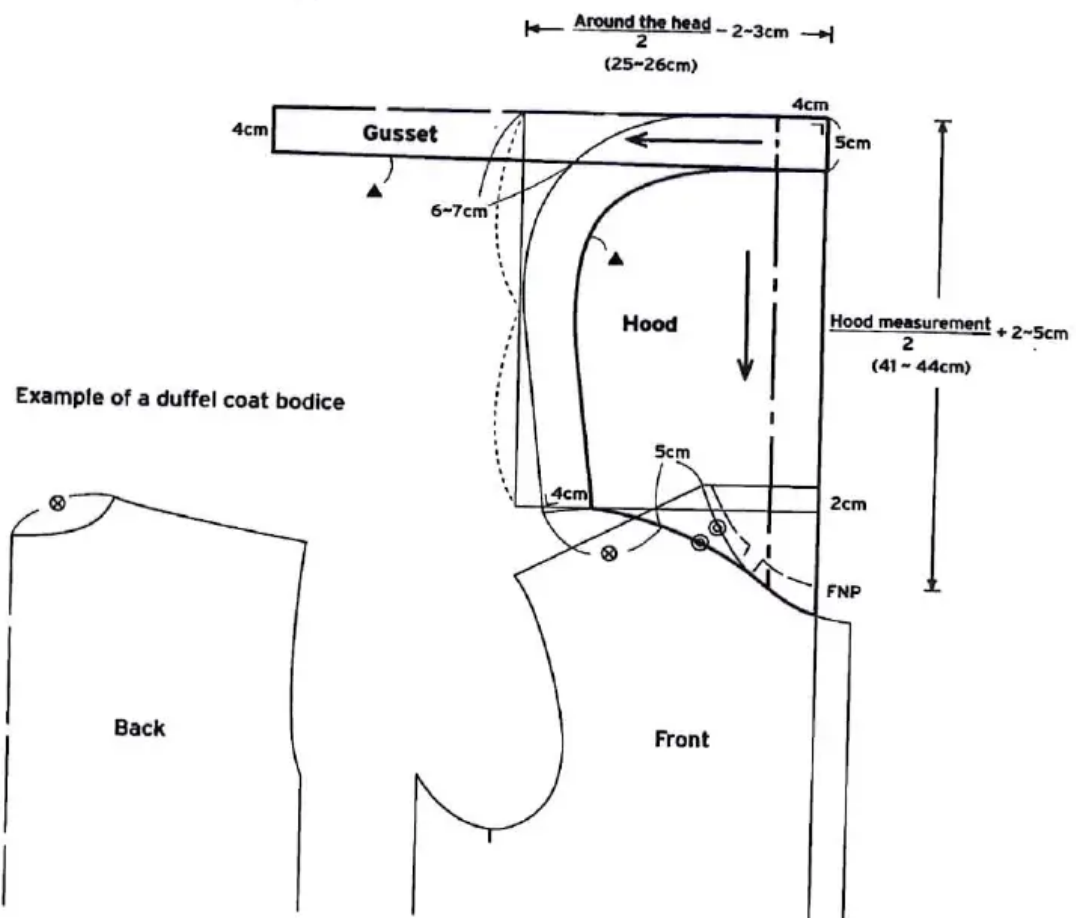
③ With a gusset

A hood with a long, narrow gusset in the centre.



Important points for pattern drafting

Measure and draw hood length and width and draw the attachment line and the outline of the hood. Determine the width of the gusset and draw the seam line parallel to the outline of the hood. Then measure the same length as the seam line to draw the gusset.



④ Fitted hood

A fitted silhouette where the head is completely covered and the neck section is an extension of the centre front.

Important points for pattern drafting

The hood is short and wide and has darts.

The hood attachment line when the hood is worn will be as shown in Figure 1. On the drawing, therefore, reduce 3~4cm (●) from 1/2 the hood measurement.



Example of a duffel coat bodice

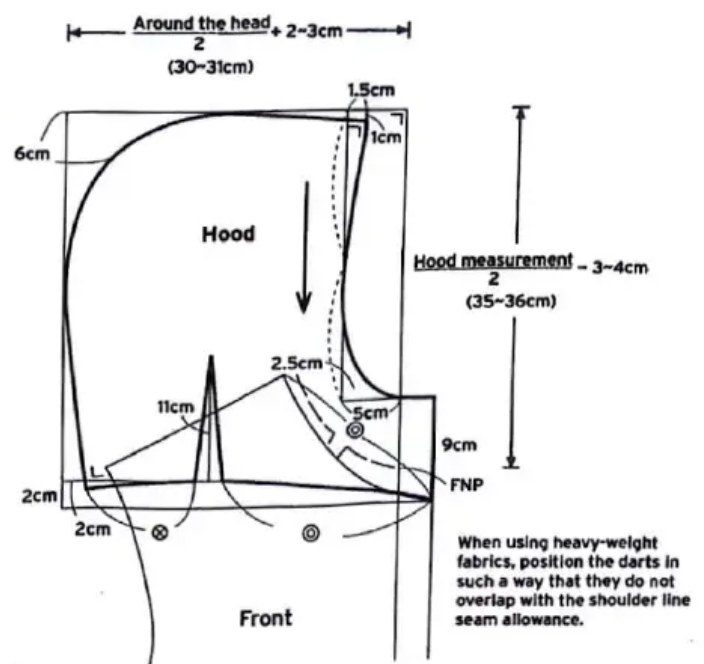
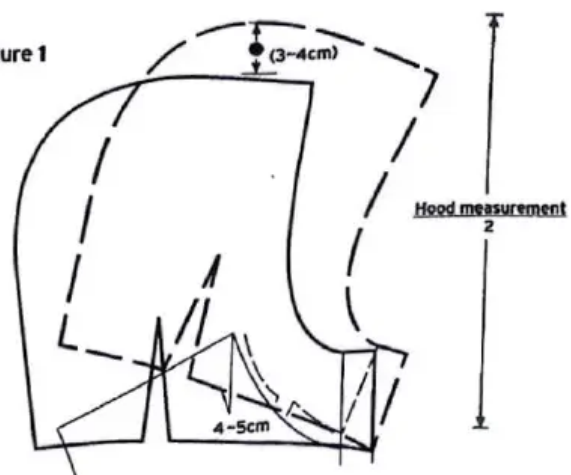


Figure 1



5. Methods of Basting, Fitting and Pattern Adjustment

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21

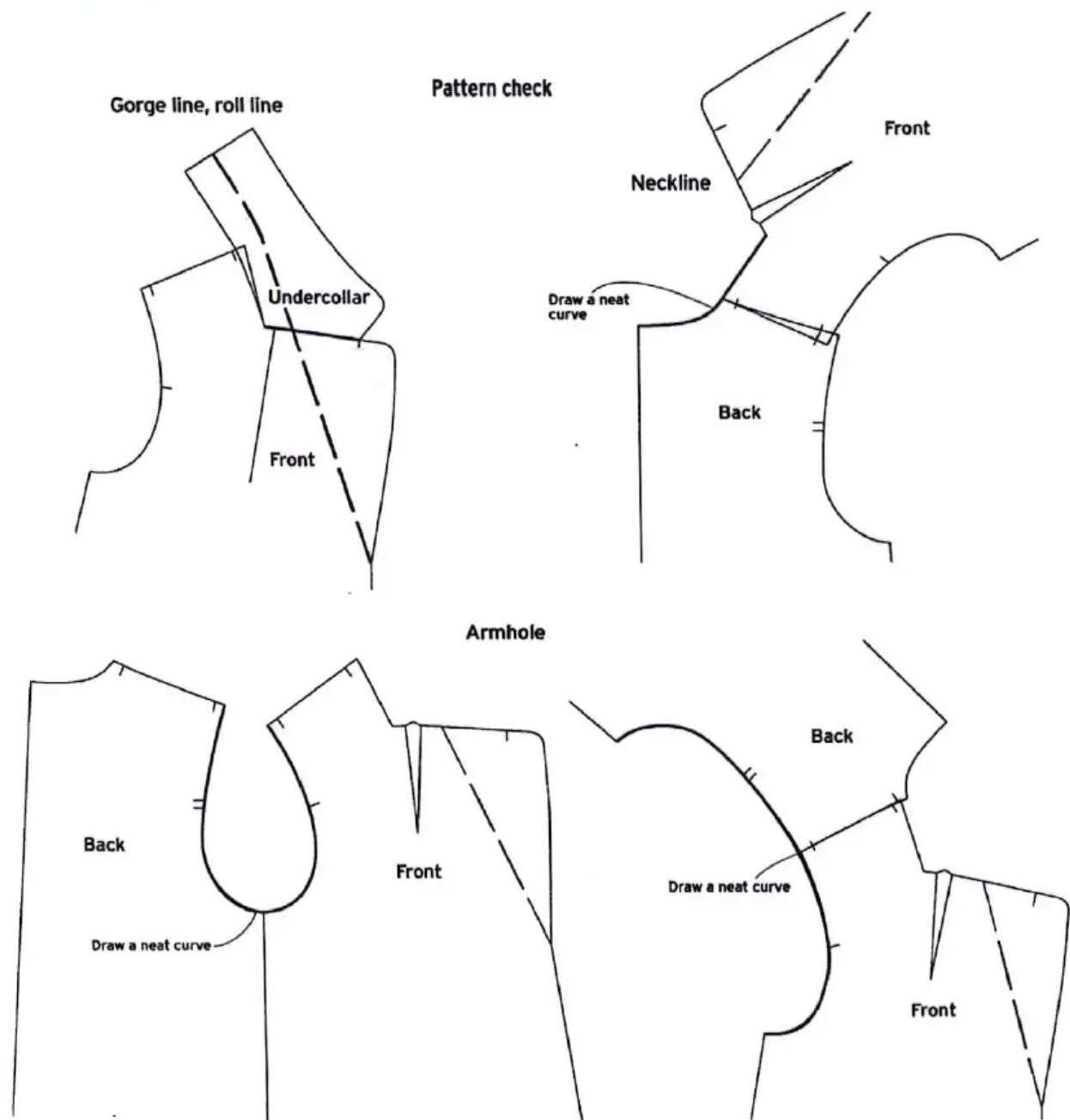
Straight silhouette coat

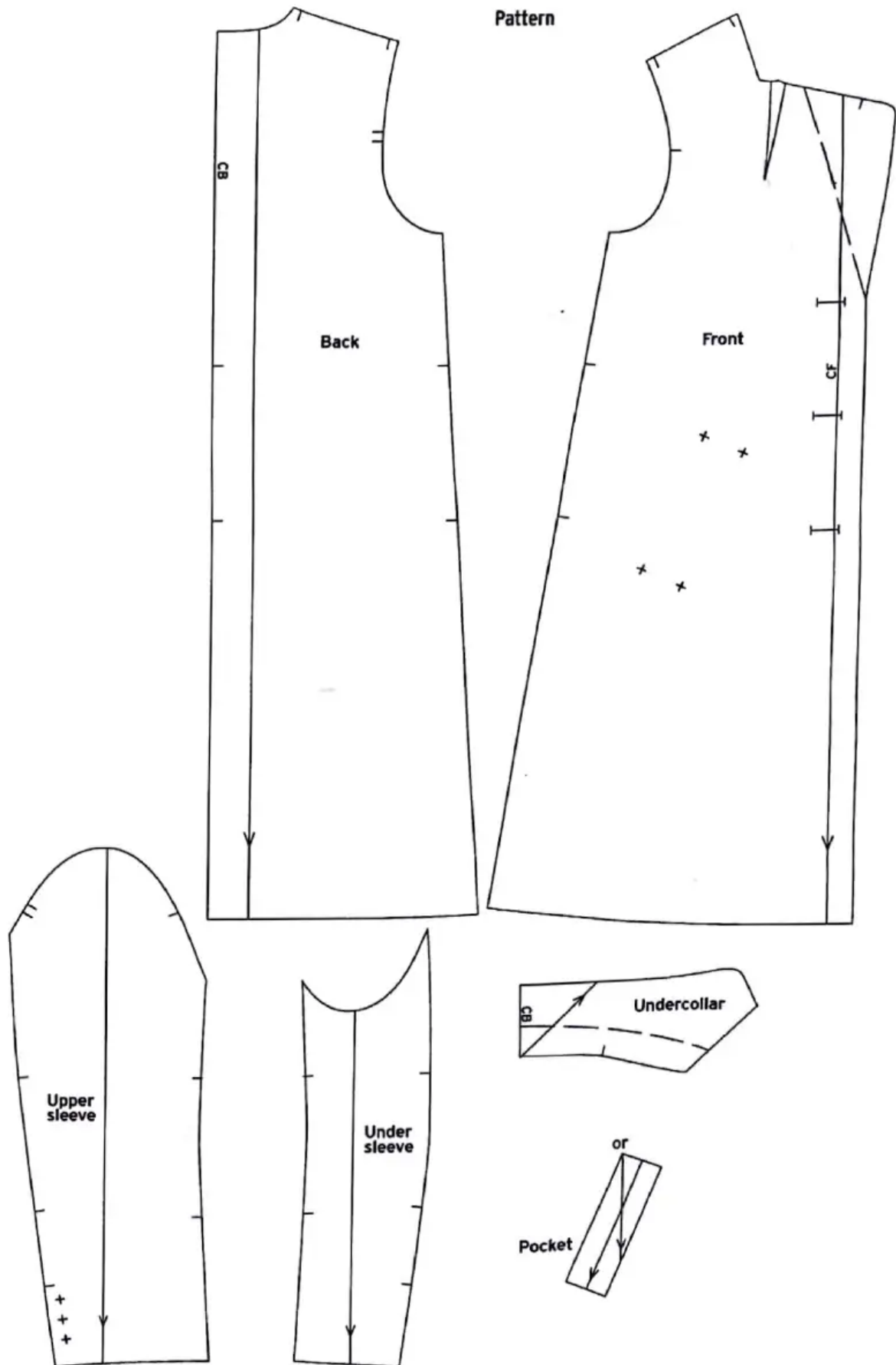
1 Pattern-making

Copy the drawing to a separate sheet of paper to make the pattern.

Connect the neckline, gorge lines, lapels, roll lines and armholes with smooth, continuous lines.

Check the amount of ease and the alignment markings in the sleeve cap, and insert the grain lines, names of the pattern pieces and other alignment markings to complete the pattern.





● Fulling (correcting the grain)

Woolen fabric, being highly absorbent, has a tendency to shrink when exposed to steam or high temperatures. The fabric should be fulling and its grain corrected before it is cut.

The look and feel of tweeds and napped fabrics such as cashmere, melton, flannel, shaggy, mossa and velour in particular is easily damaged. You should, therefore, never apply a hot iron directly on to the front surface of these fabrics. Instead you should turn them inside out and lightly iron with a steam iron.

If your garment requires a large amount of fabric or if you are using napped or shiny fabrics that have a tendency to retain iron marks, it is a safer option to have your fabric fulling professionally.

● Cutting

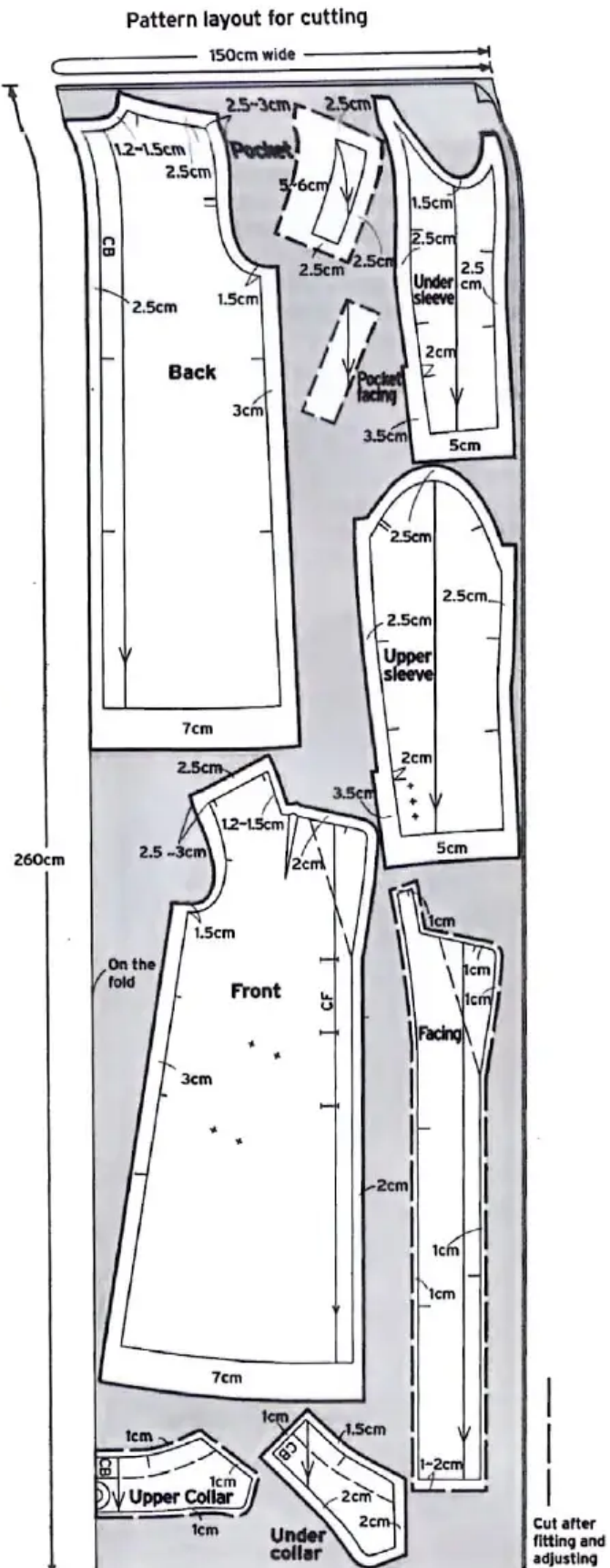
Cutting the outer fabric

The fabrics used for making coats are of different weights and volumes compared to toile. Do a basting together of the coat cut from the actual fabric you have chosen.

In the case of napped fabrics, the pattern pieces should be placed with the nap of the fabric running in the same direction. Collars should be cut so that the nap runs in the same direction as the bodice when the collar is folded back.

Cut out the pocket pieces, pocket facings, facings, and upper collar after you have fitted and adjusted the garment and altered the pattern.

Take care to match the pattern of herringbone or hound's tooth checks when placing the pattern pieces.



④ Applying interfacing for the coat, and basting

Choosing an interfacing

The interfacing plays an important role in preventing the fabric from stretching and maintaining the silhouette of the garment. Coats are generally long and fully lined, and they can be considerably heavy. A type of interfacing, therefore, that is light and provides a strong support for the outer fabric from the underside is ideal.

In the example described here, fusible interfacing has been used. Choose an interfacing that has good adhesive strength for fabrics that have undergone a process for raising their nap. Pay particular attention to the hemline as interfacing has a tendency to come off due to the friction created when walking.

So that the grain responds well to the way the fabric moves, consider the special characteristics of the interfacing and maybe, for example, cut the interface on the bias in places in the garment where stretch is required.

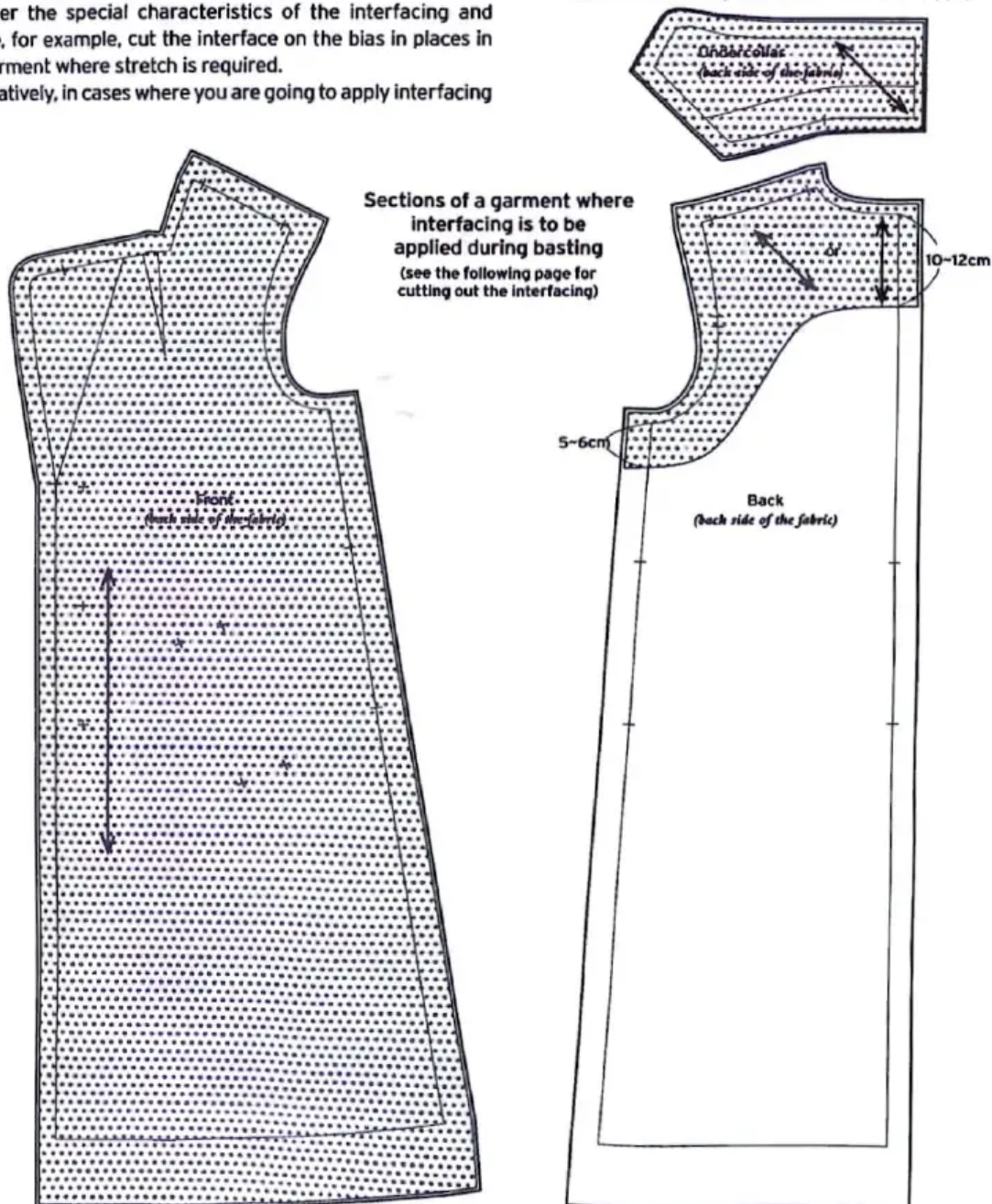
Alternatively, in cases where you are going to apply interfacing

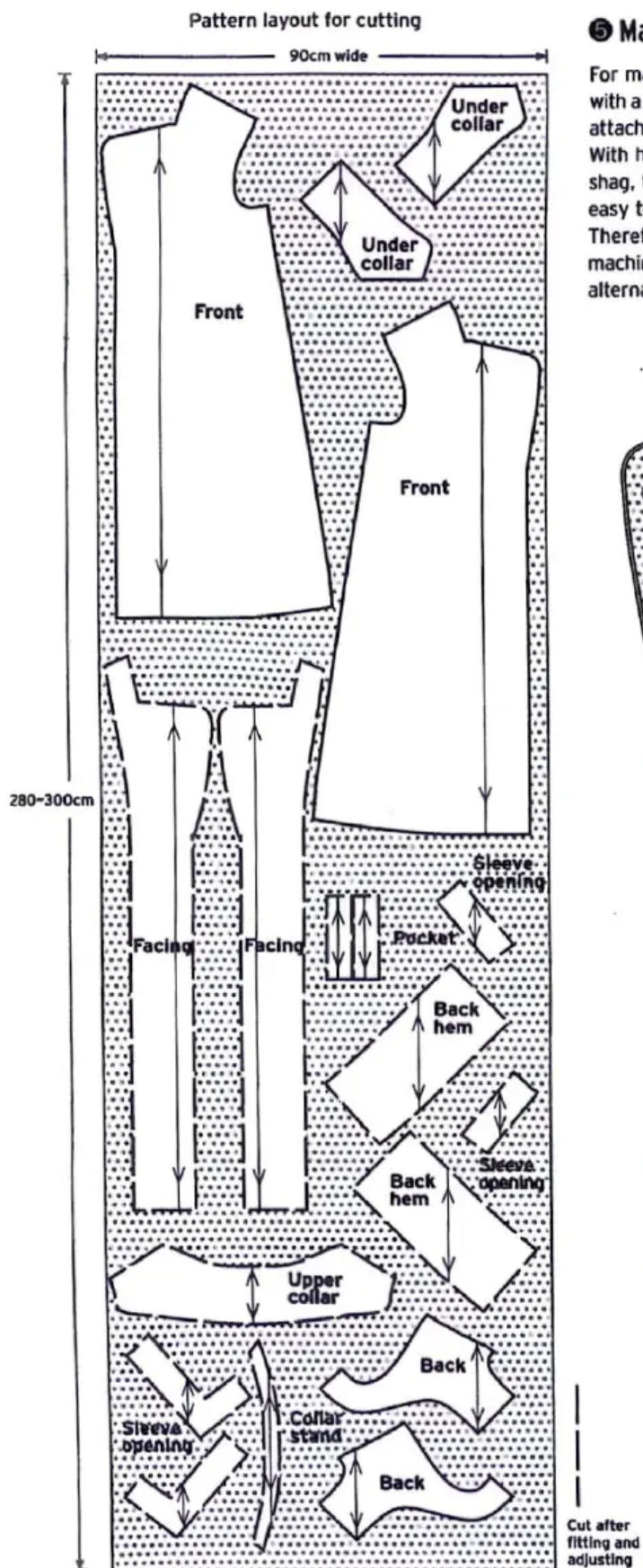
to the entire garment, be aware that it will shrink when the interfacing is applied. Therefore roughly cut out the outer fabric and the interfacing together, apply the fusible interfacing, make markings on the interfacing and align the seam allowances.

Applying fusible interfacing

When basting the coat also, apply interfacing where necessary so as to maintain a silhouette that is close to the finished silhouette. The fusible interfacing is applied before the marking is done, and should be applied in such a way that the grain of both the outer fabric and the interfacing are correct and that the pattern is symmetrical on both sides of the garment.

Place the outer fabric on an ironing mat with the wrong side facing upwards and place the fusible side of the interfacing on top. Align the cut edges of the outer fabric and the interfacing as you correct the grain overall and then apply.

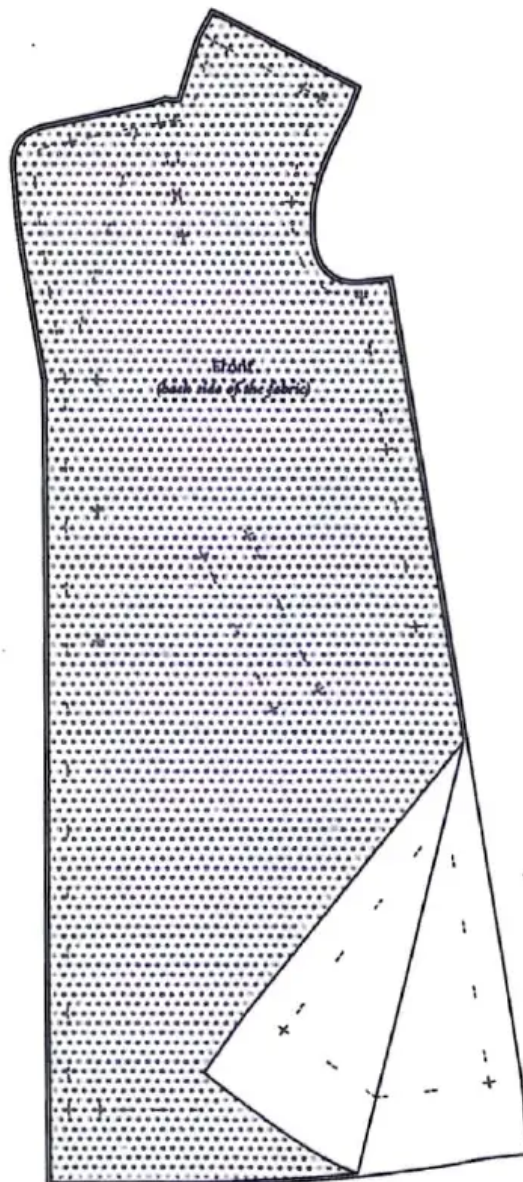




5 Marking

For marking, use tailor's tacks. Tack closely between points with a strong curve such as the armhole, sleeve cap and collar attachment line.

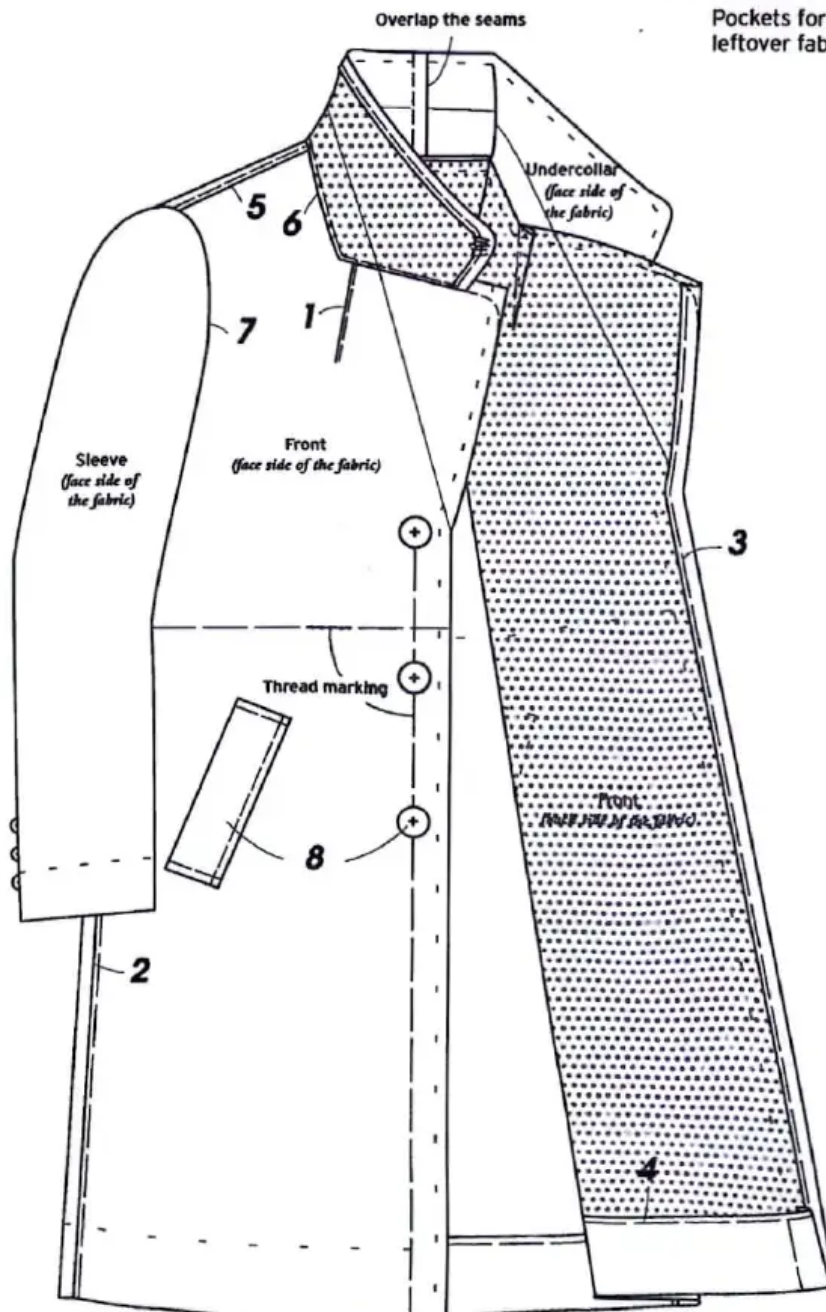
With heavy, coarsely woven fabrics and fabrics that have a shag, the tailor's tacks have a tendency to fall out and it is easy to cut the shag accidentally when cutting the threads. Therefore mark the back side of the fabric with chalk and machine stitch each piece with long stitches (0.4-0.5cm) or alternatively, make stitch markings with basting thread.



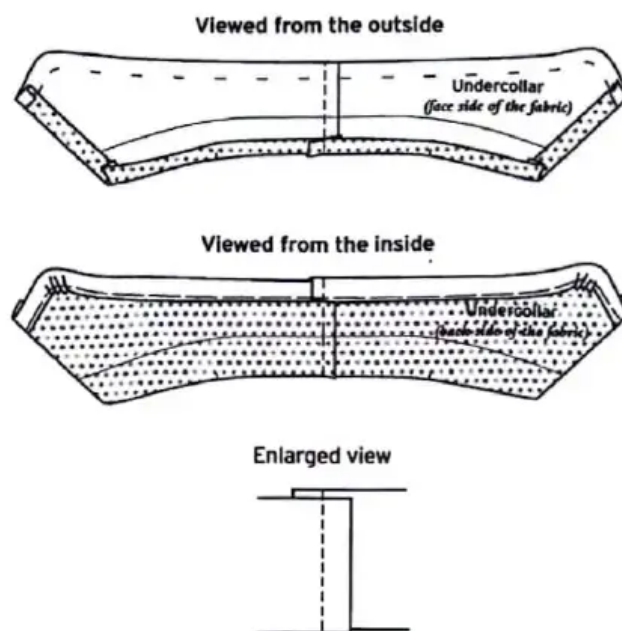
⑥ Basting

Baste on the right side of the fabric to hold in place. You can also overlap the seams if you are using heavy fabrics etc.

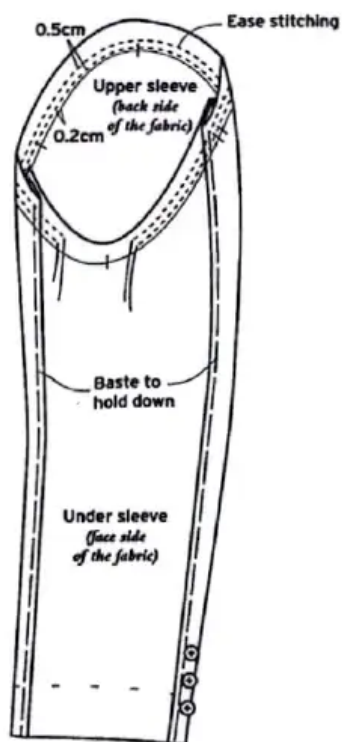
- 1** Sew the centre back and the darts
- 2** Sew the sides
- 3** Fold the front edges
- 4** Raise the hem
- 5** Sew the shoulders
- 6** Make the collar and attach (see next page)
- 7** Make the sleeves and attach (see next page)
- 8** Attach the pockets and buttons
Pockets for basting can be cut out from leftover fabric



Sewing together the collar (overlapping the seams)



Sewing together the sleeves



7 Fitting and adjusting the garment and altering the pattern

Fitting and adjusting methods

It is best if, when fitting the coat, that the wearer is wearing the garments she intends to wear underneath (for example, sweater, dress or suit) and high heels of the same height she will be wearing with the finished coat. As the shoulders play a large part in the wearing of a coat, the coat should be worn with the shoulder seams in the correct position and the centre back and centre front running in a straight line through the centre of the body. Use pins in the position of the buttons at the centre front and have the wearer stand naturally.

(1) Does the centre front line run in a straight line from top to bottom?

(2) When viewed from the side, does the waistline run horizontal (parallel to the floor) and do the side seams run perpendicular?

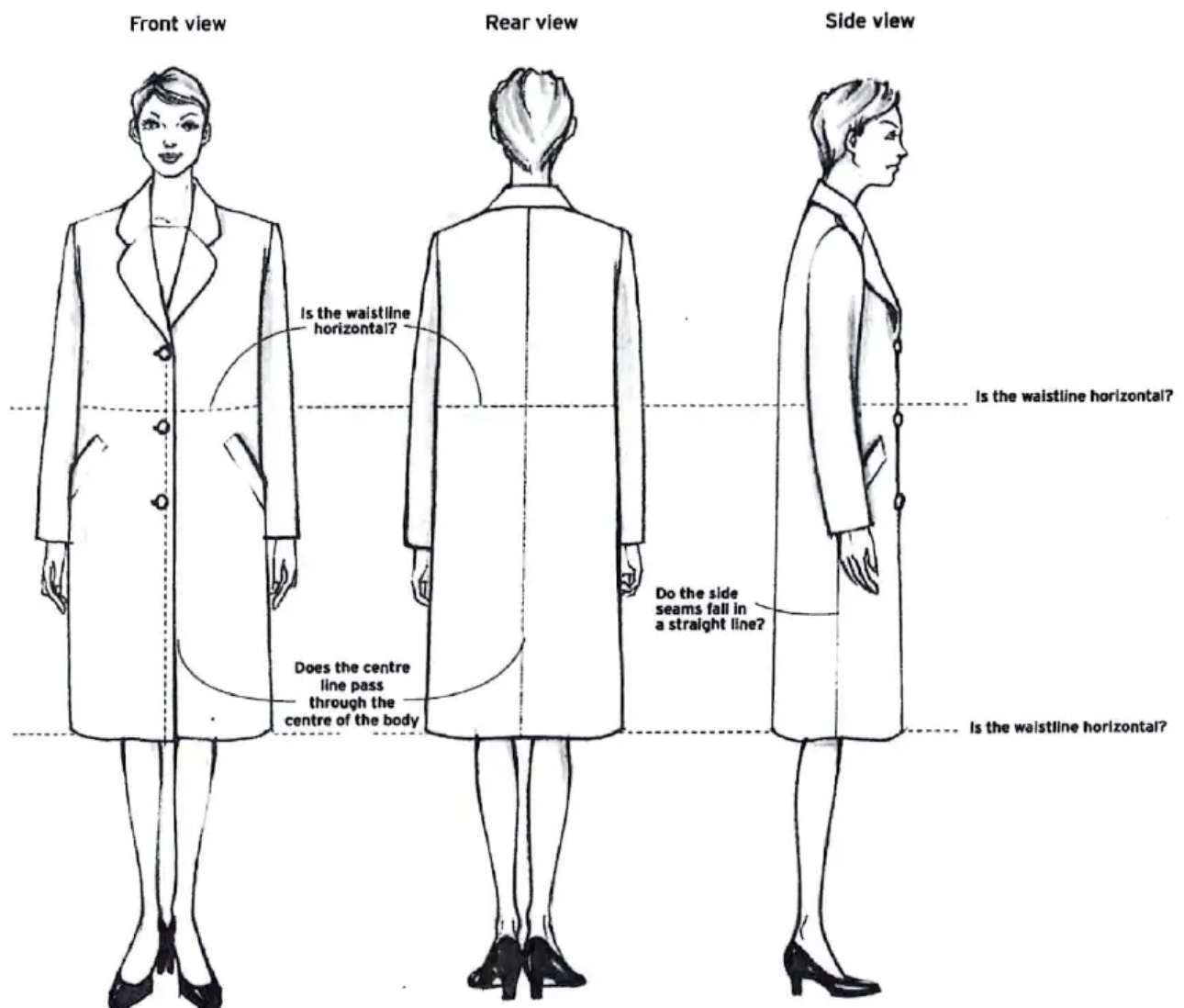
Consider the overall silhouette and the detailing from the front, back and side view.

(3) What about the balance between the sleeves and the length of the coat, width of the shoulders and width of the hem; the shape of the collar; the positioning of the pockets; the space between the buttons and the size of the buttons?

(4) Is the sleeve cap too high or too low and does it have a natural directionality? Has the ease been well distributed?

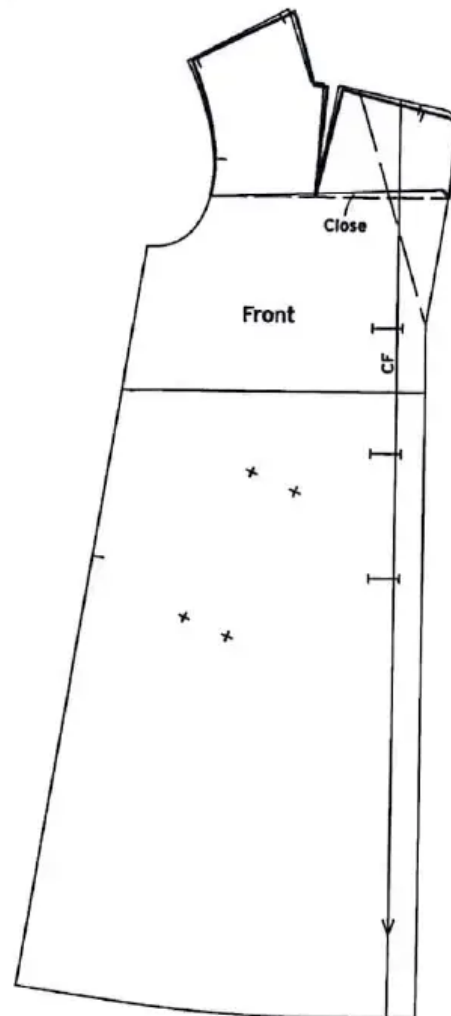
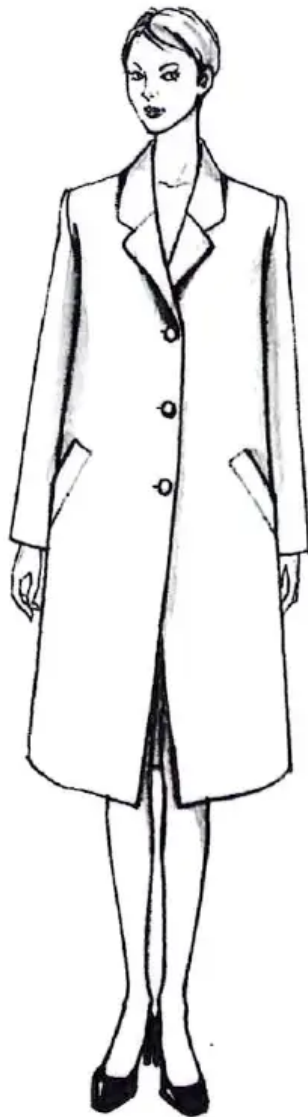
(5) Check the overall ease and the width of the hem for everyday movements such as walking and sitting.

Following is an example of where a fitting sloper was not used.



If the centre front does not lie in a straight line at the hem and is opening towards the sides of the coat

The front is too long and the centre front is opening at the hem. Decrease the length as shown in the diagram and adjust the centre front line.



If the centre front does not lie in a straight line at the hem and is overlapping excessively

If the centre front line is overlapping excessively at the hem, add length to the front as shown in Figure 1. Alternatively, if the overlapping is caused by the wearer's sloping shoulders, trim the shoulder point as shown in Figure 2 to make the armhole wider or add shoulder pads for thickness.

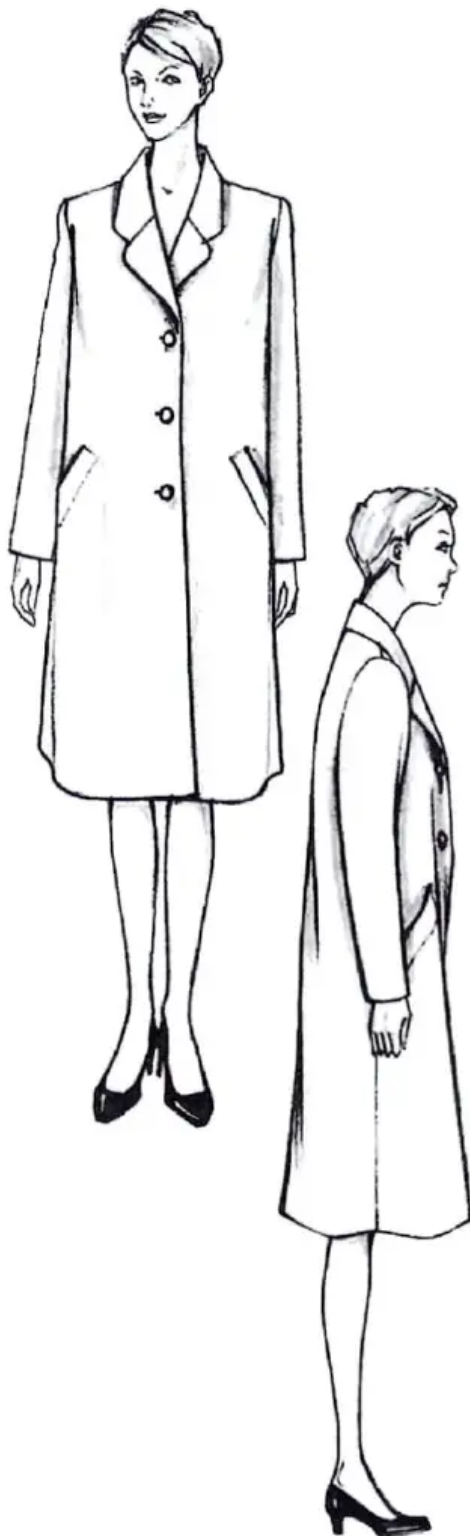


Figure 1

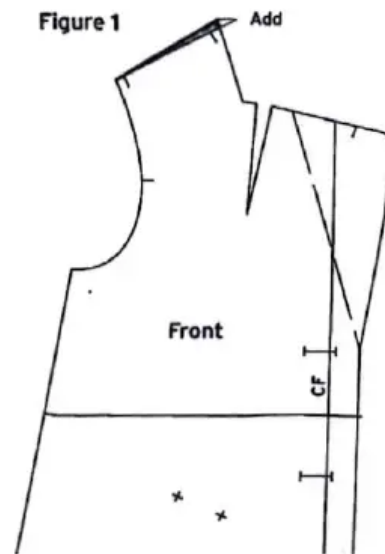
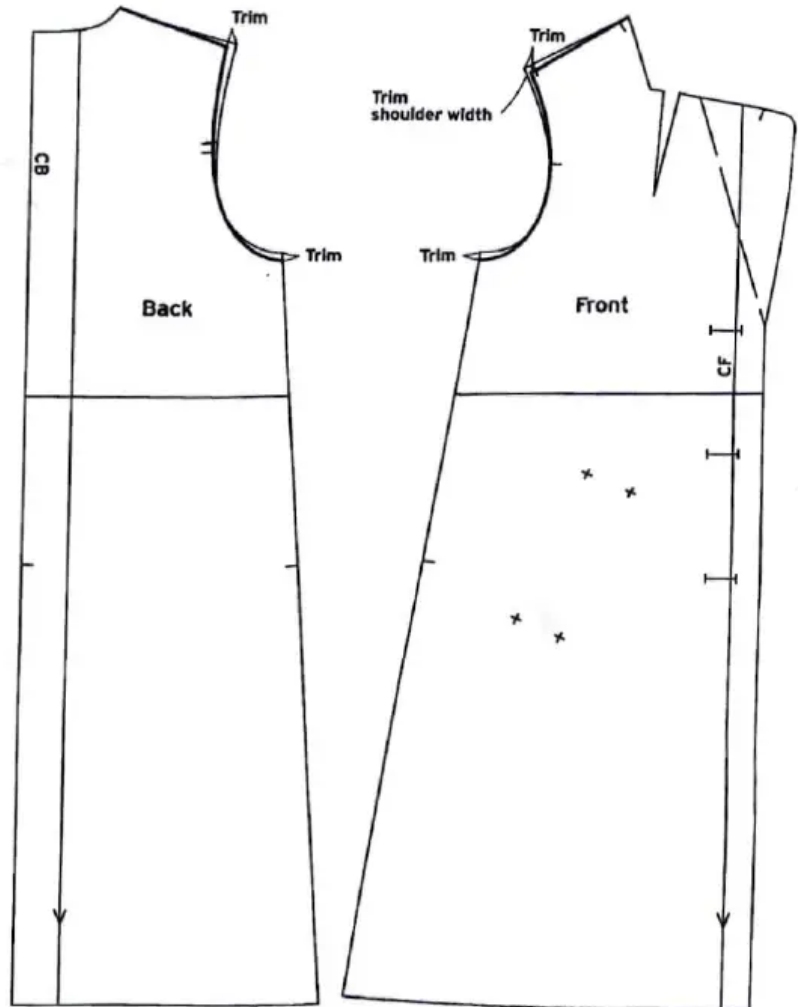
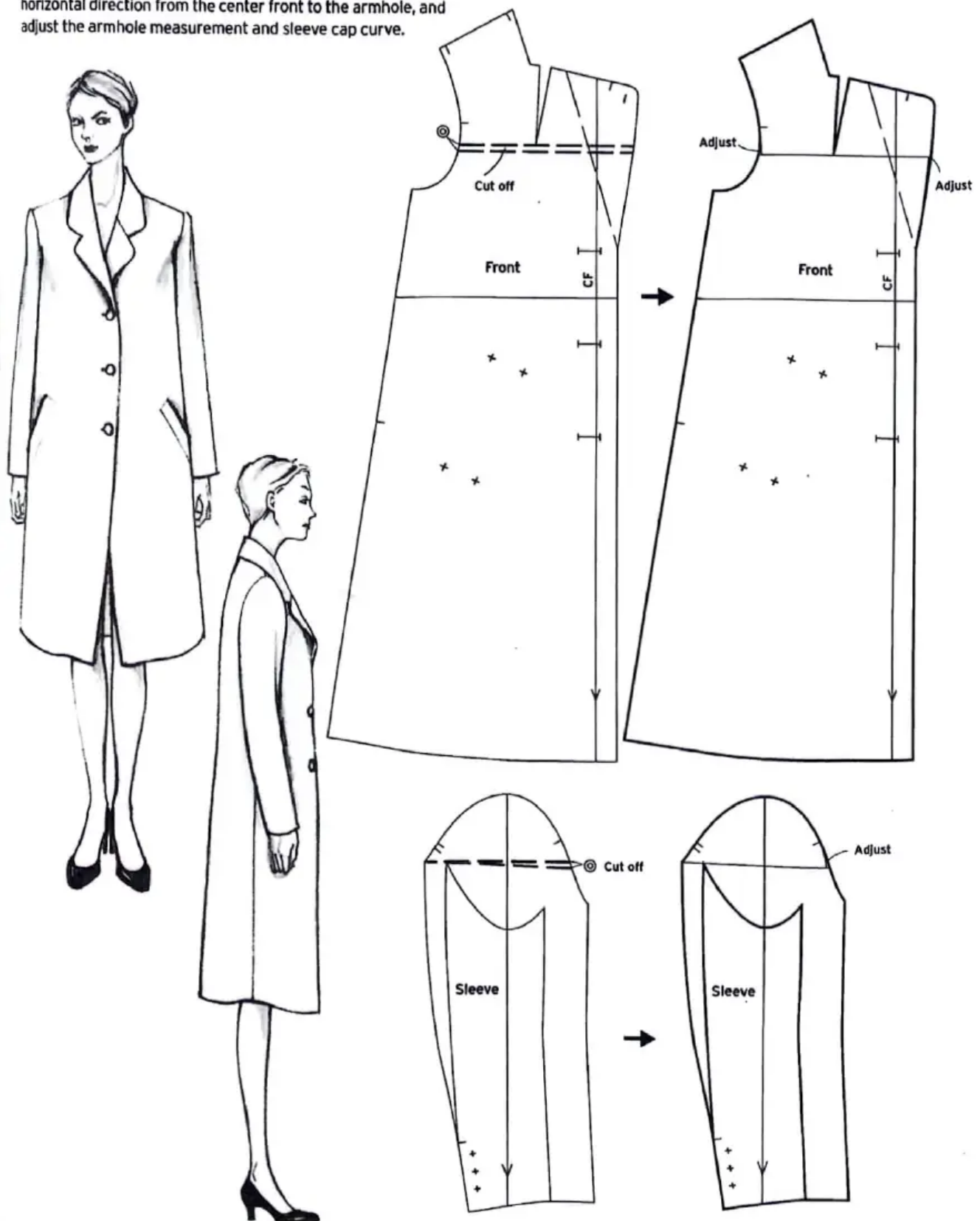


Figure 2



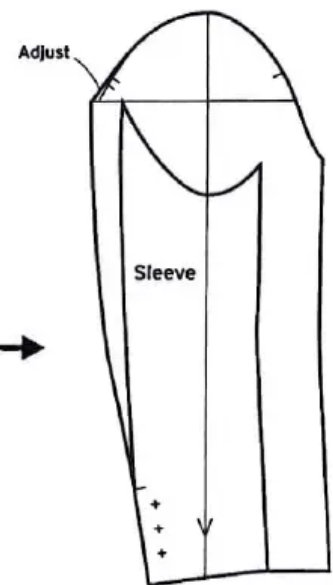
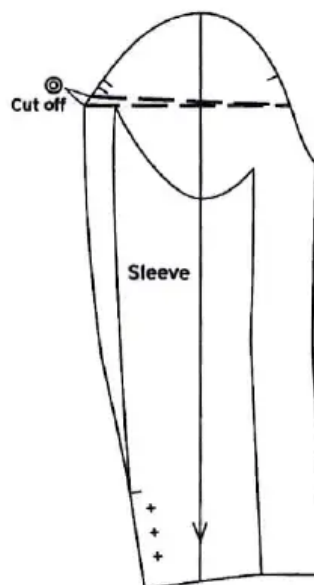
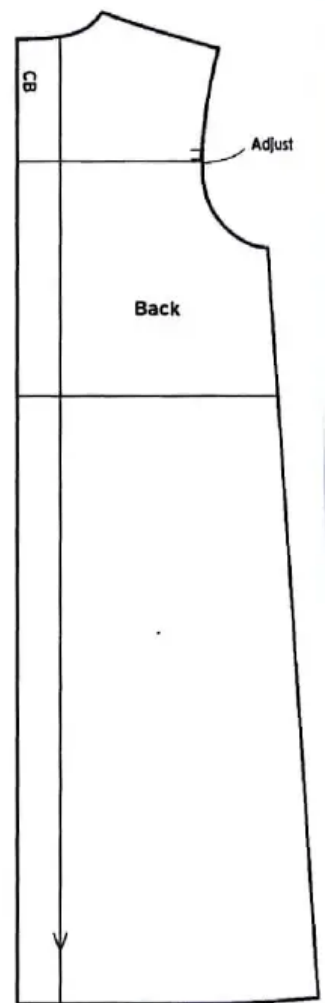
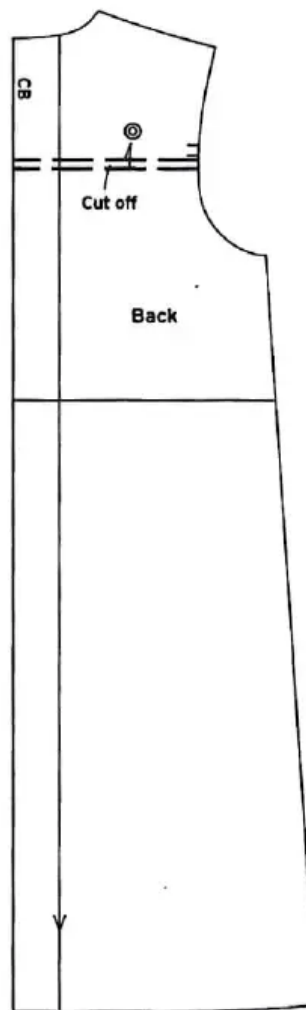
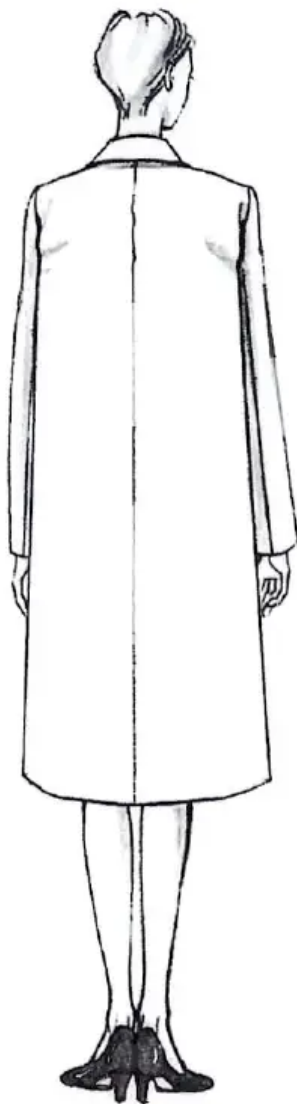
If creases appear in the front armhole

Creases appear because there is too much fabric in the front armhole. Cut off excess fabric in the bodice front, in a horizontal direction from the center front to the armhole, and adjust the armhole measurement and sleeve cap curve.



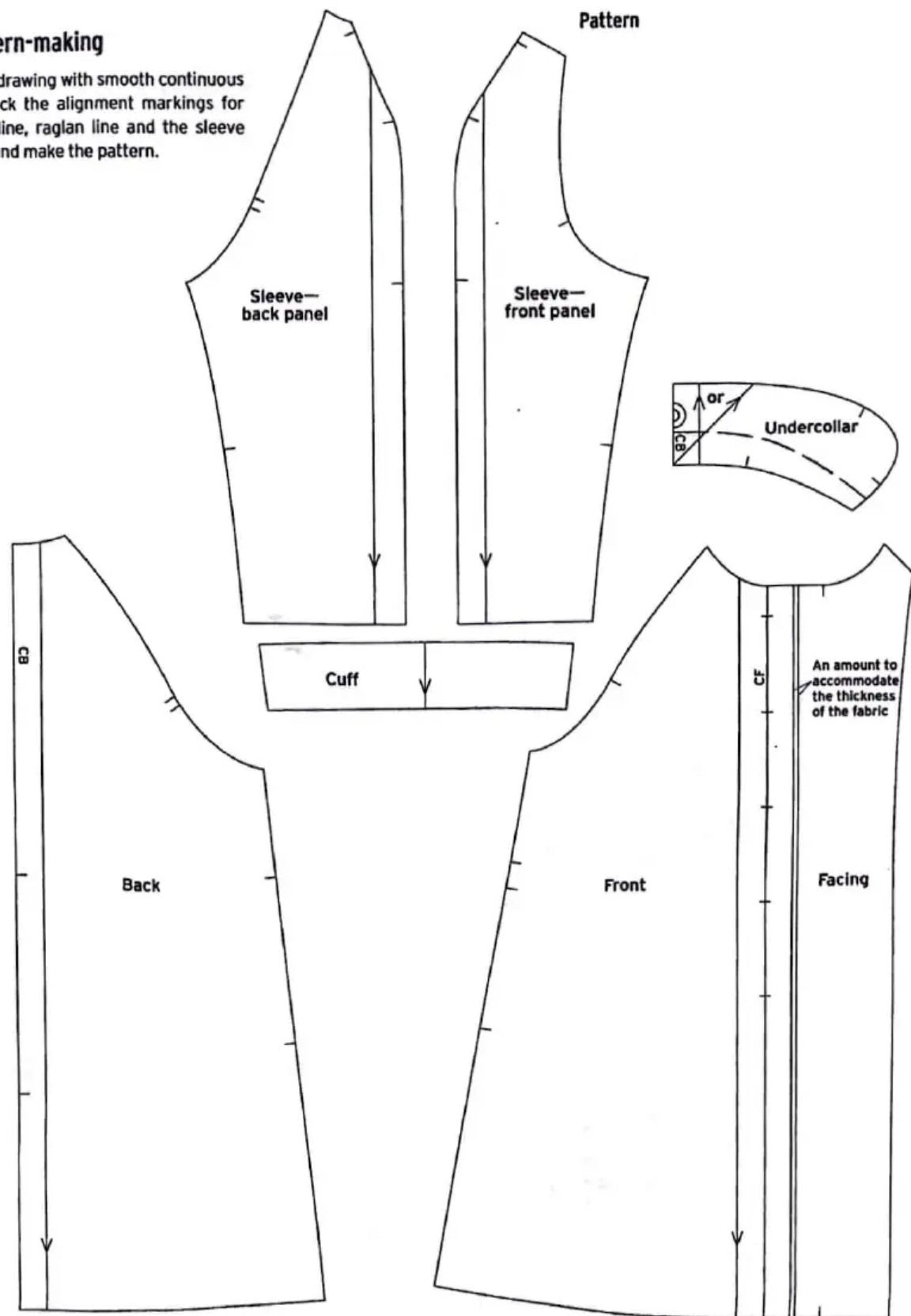
If creases appear in the back armhole

Creases appear because there is too much fabric in the bodice back around the area of the shoulder blades, in a horizontal direction from the center back to the armhole, and adjust the armhole measurement and sleeve cap curve.



1 Pattern-making

Copy the drawing with smooth continuous lines, check the alignment markings for the waistline, raglan line and the sleeve cap line, and make the pattern.



② Cutting

With shiny or napped fabrics, place the pattern pieces so that they run in the same direction. Cut the undercollar on the bias, and the upper collar so that it runs in the same direction as the bodice when the collar is folded back.

The facing can either be cut as an extension of the front edge or as a separate piece. If you are using a heavy-weight fabric, cutting the facing as an extension of the front edge produces a lighter, softer finish.

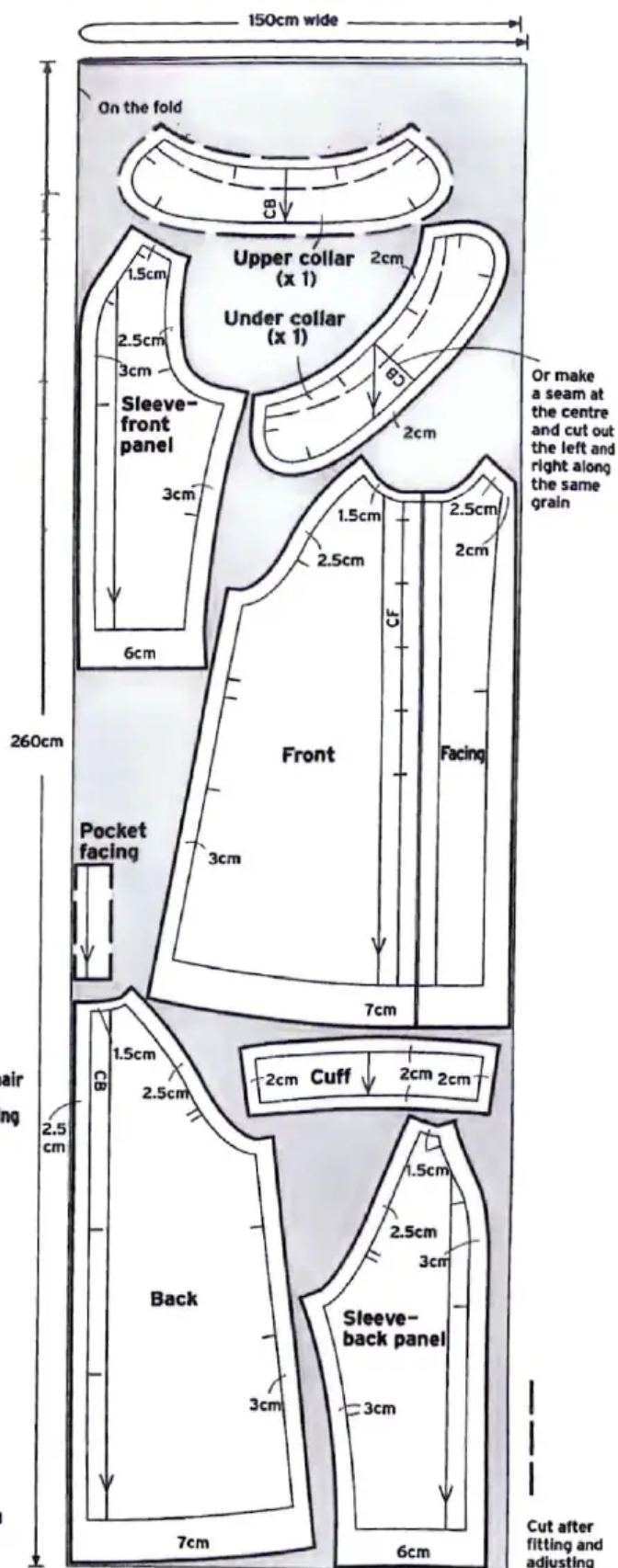
Cut the upper collar, pocket facing, and interfacing for the sleeve opening and the hem after making the pattern following fitting and adjusting.

③ Using interfacing during basting

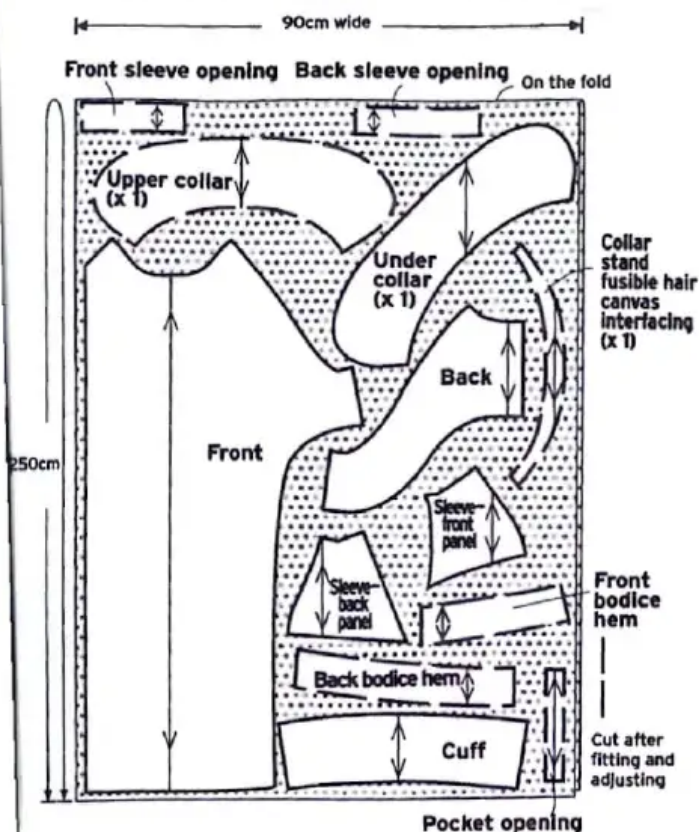
In the case of raglan sleeves, interfacing is applied to the sleeve cap section to prevent stretching of the raglan seams. On the bodice back and raglan seam on the sleeve, apply interfacing close to the seam.

After applying the fusible interfacing, mark in the same way as for the straight silhouette coat.

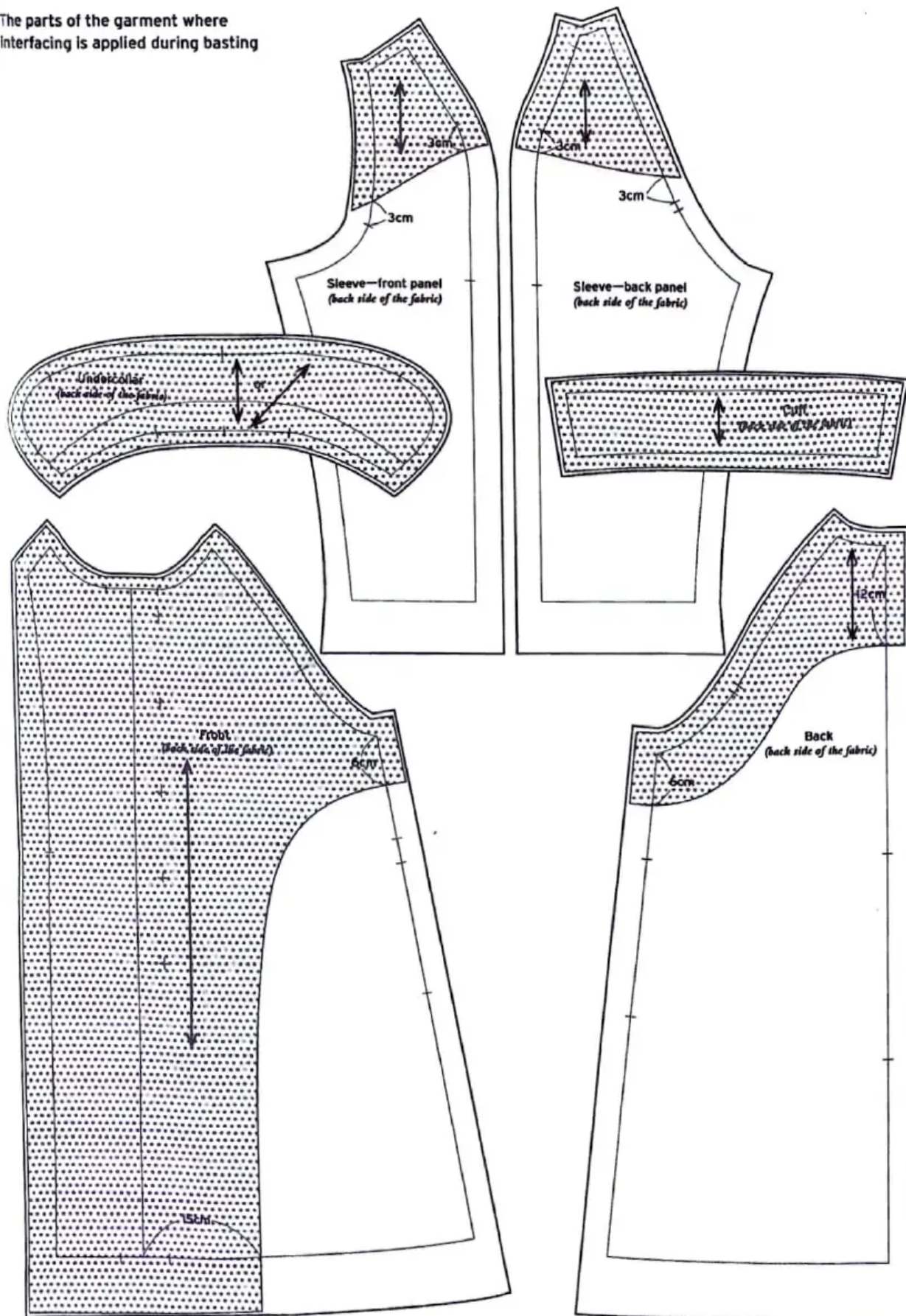
Pattern layout for cutting out the outer fabric



Pattern layout for cutting out the interfacing



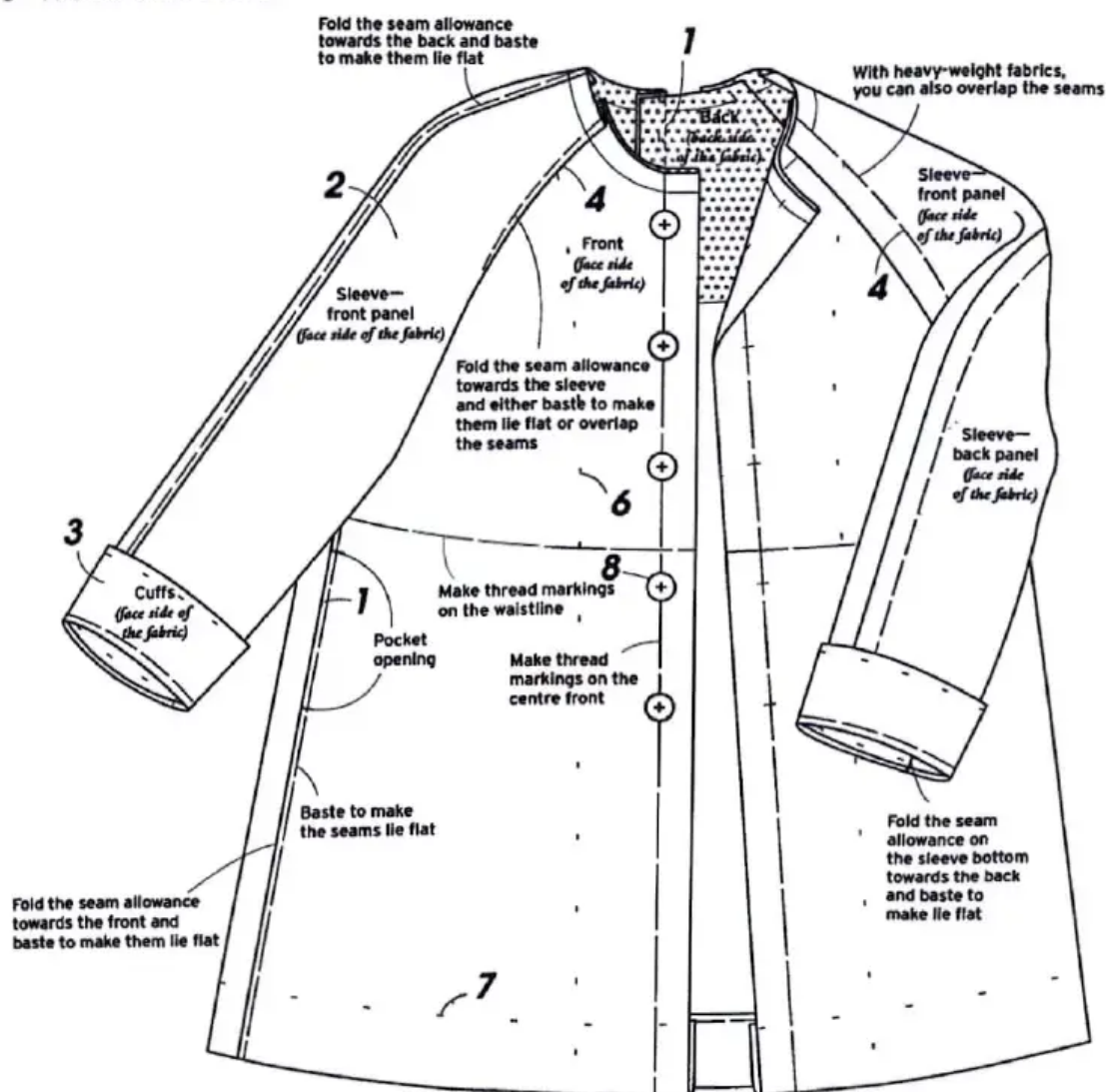
The parts of the garment where
interfacing is applied during basting



4 Basting

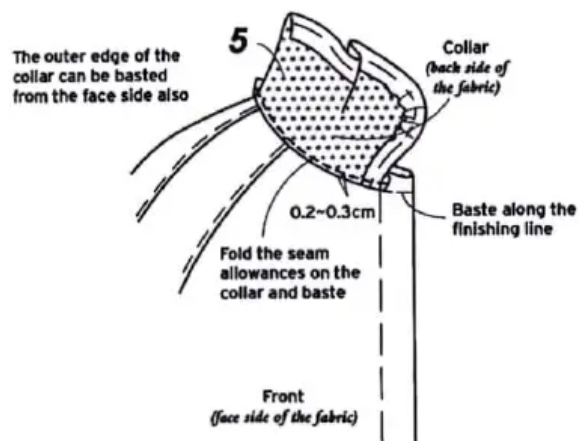
The seam allowances are basted to hold in place after the seams are sewn together, but with heavy-weight fabrics, you can also overlap the seams.

- 1 Sew the centre back and sew together the side seams
- 2 Make the sleeves
- 3 Make the cuffs and attach
- 4 Attach the sleeves
- 5 Make the collar and attach (see next page)
- 6 Fold the front edges
- 7 Raise the hem
- 8 Attach the buttons

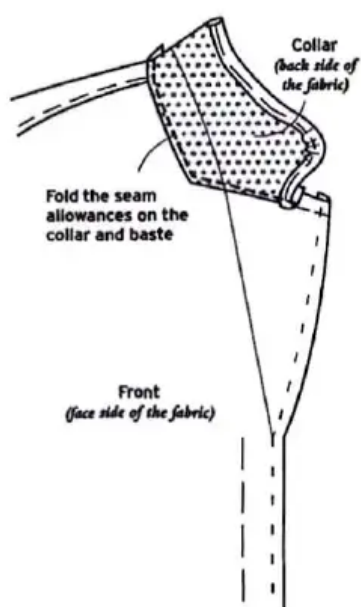


Attaching the collar

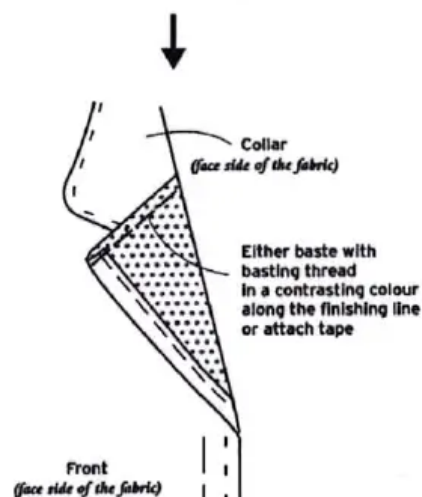
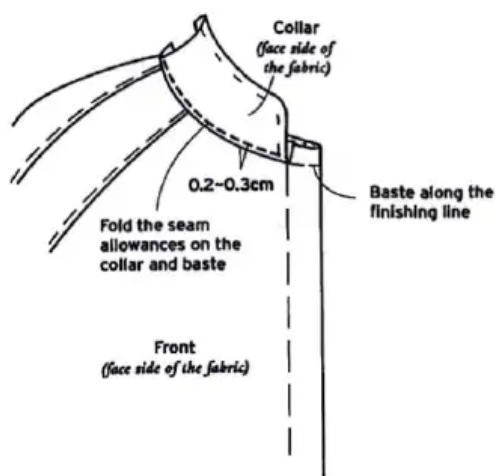
A: Attaching a shirt collar



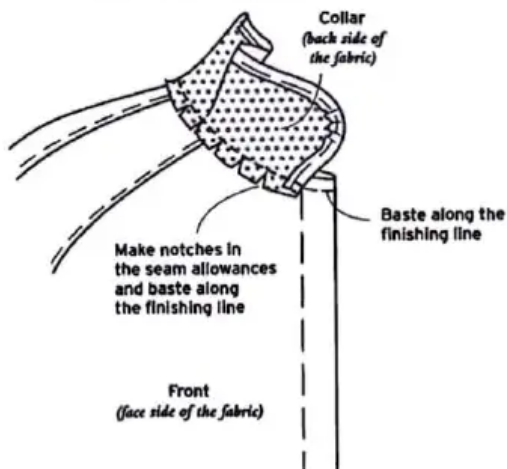
D: Attaching a tailored collar



B: Attaching a standing collar



C: Attaching a flat collar



6. Sewing Methods

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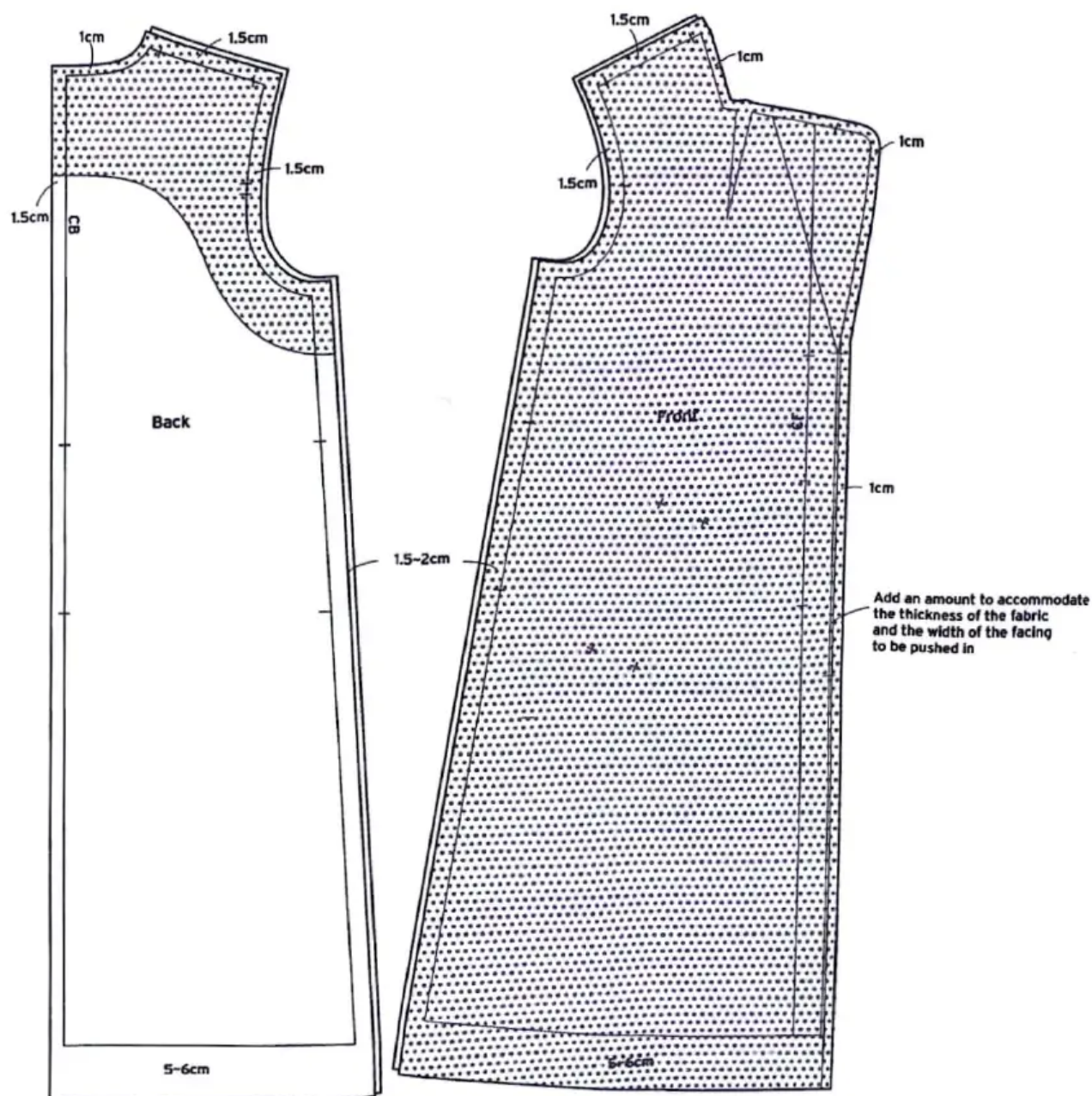
Straight silhouette coat

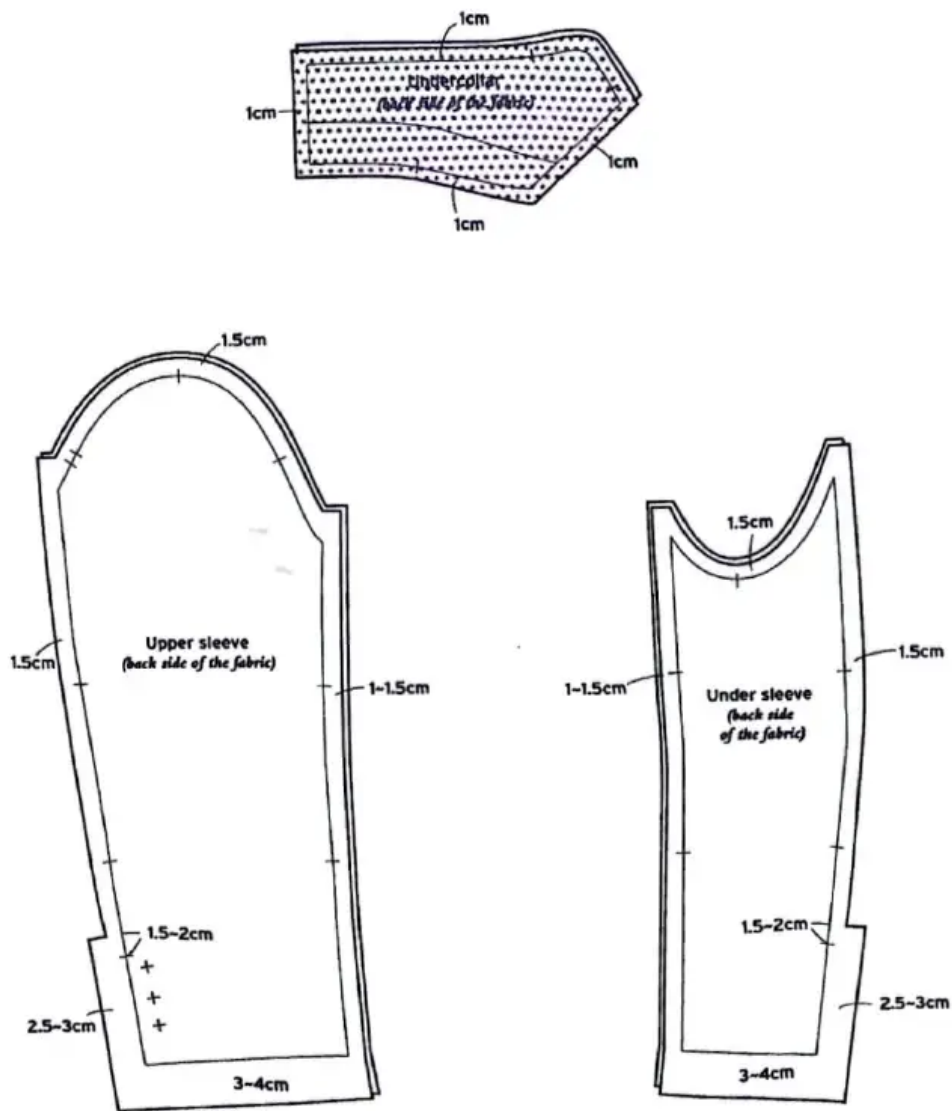
① Arranging the seam allowances for final sewing

Adjust the pattern when the fitting and adjusting is completed, and correct the markings on the outer fabric.

As the seam allowances have been cut larger for basting, cut them to the required size for final sewing. Leave the tailor's

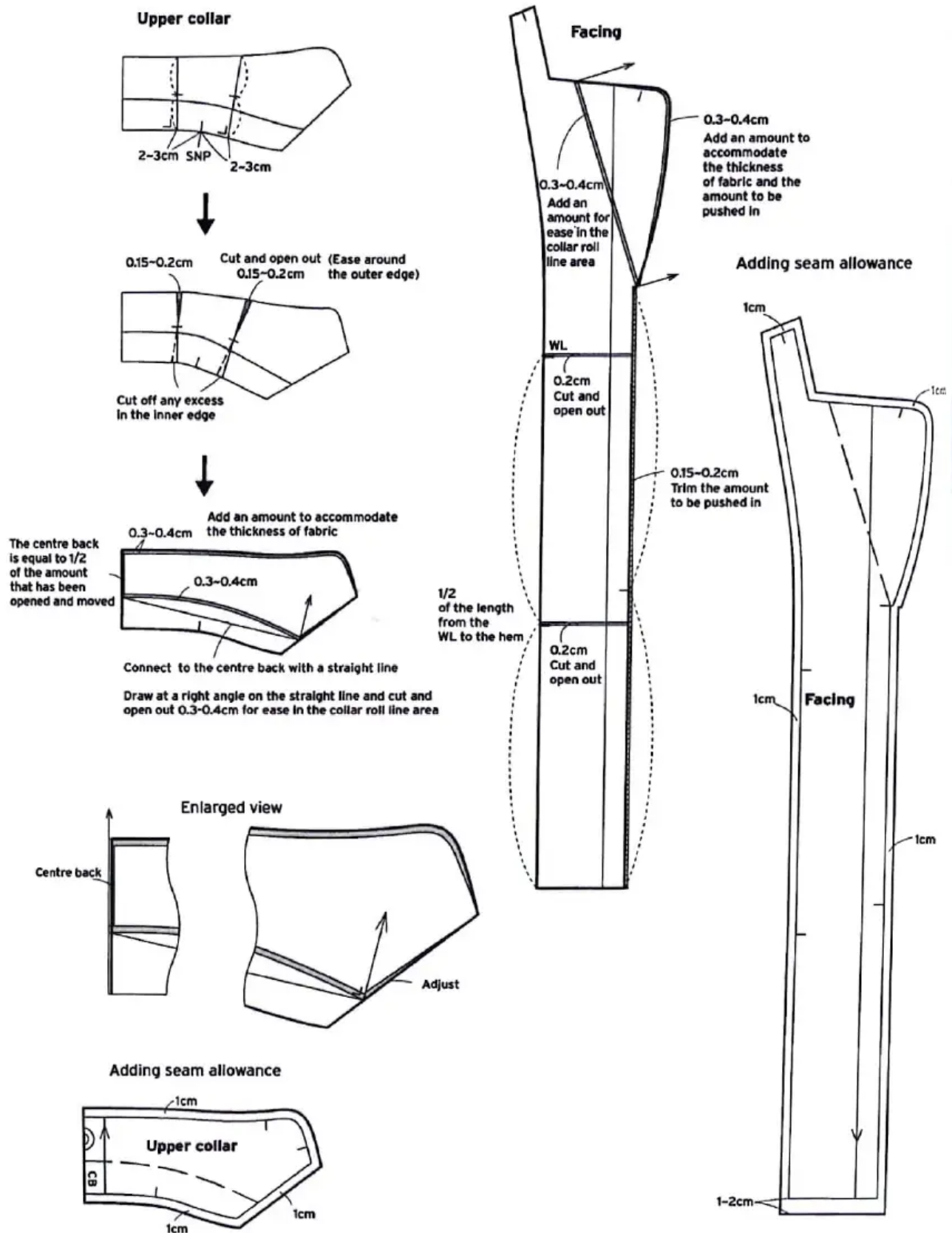
tacks in sections where they are required for sewing such as the darts and pocket positions, and remove them from straight seam sections such as the side seams.





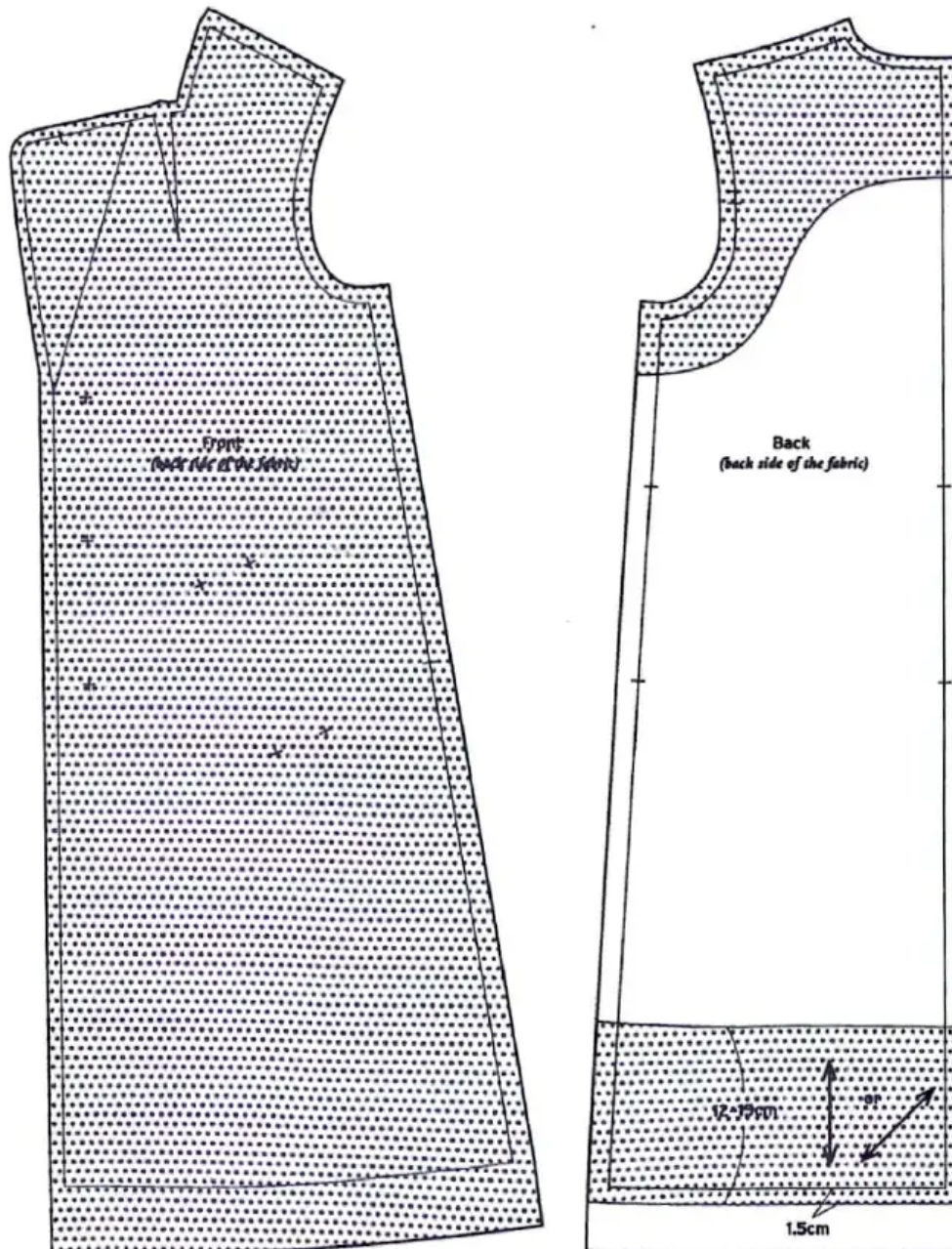
★ See page 139 for pockets

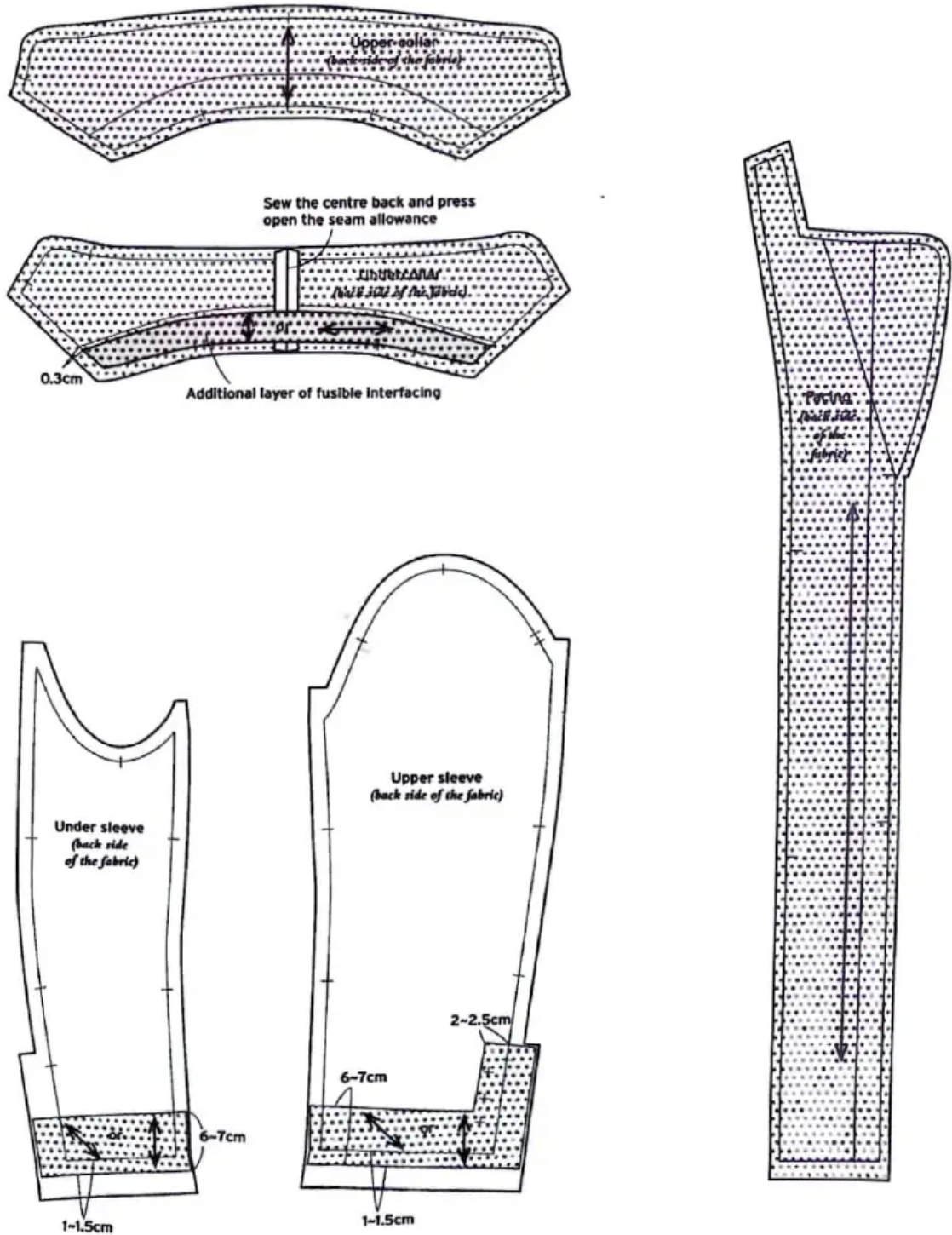
② Making the pattern for and cutting out the upper collar and the facing



③ Cutting out and applying the interfacing

Cut out the upper collar, the facings, the hem and sleeve opening interfacing, and the fusible hair canvas collar interfacing and apply (see "Pattern layout for cutting out the interfacing" on page 79). With an iron, reapply the fusible interfacing on the bodice front and back that you applied during the basting. A pressing machine is useful for this purpose.





④ Cutting out accessory pieces

Cut out the fabric for the side pockets (hacking pocket)
See page 135 for details.

⑤ Making the pattern for and cutting out the lining fabric

The seam allowance on the lining fabric should be wider than the seam allowance on the outer fabric by the amount required for extra room (see page 98 for "Pattern layout for cutting out the lining fabric"). In the underarm area, add length and width for encasing the sleeve attachment seam allowance.

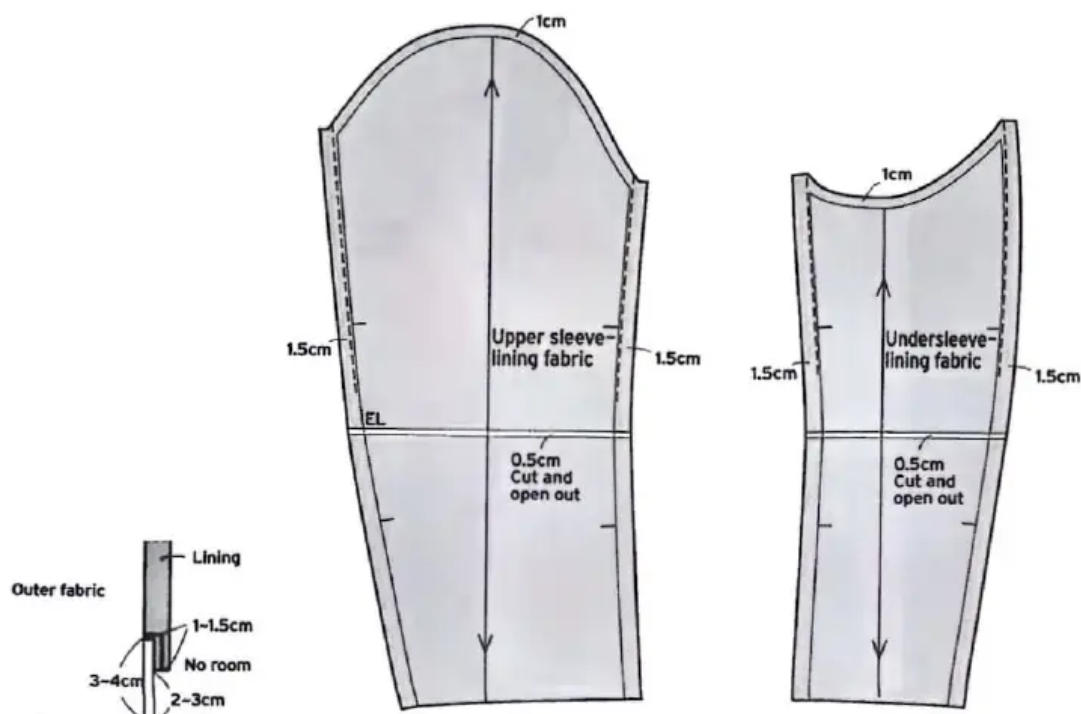
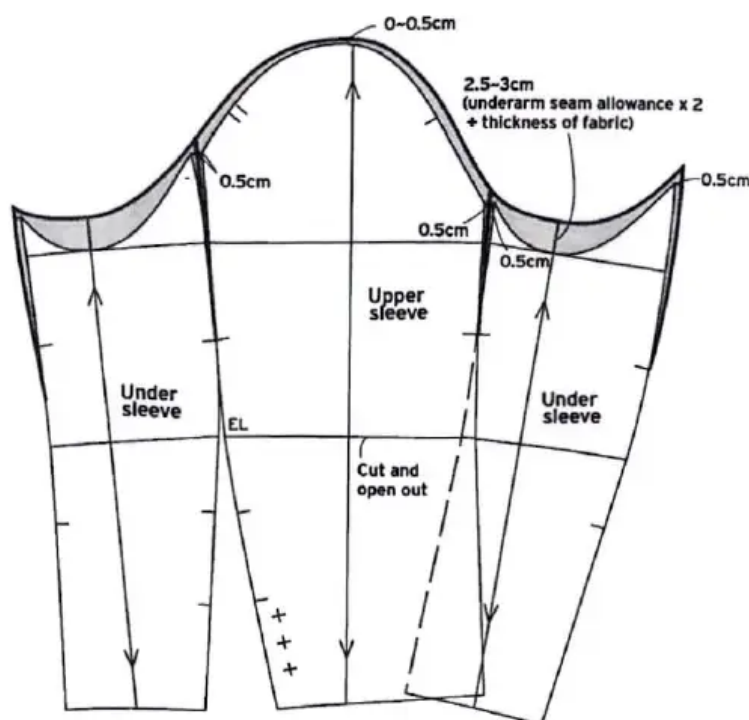
Use the same pattern for the bodice as you used for the outer fabric.

Lining

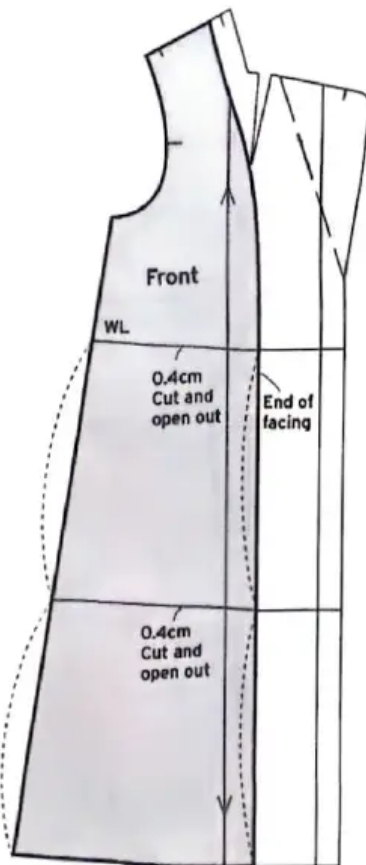
The lining fabric of the coat is extremely susceptible to the abrasion created when the coat is put on and taken off. For loosely woven outer fabrics, select a lining fabric that is heavy and strong, and does not allow wind to pass through. The colour of the lining fabric should strike a good balance with that of the outer fabric.

The types of lining outer fabric available include twill, French twill, cross-woven taffeta, satin weave and jacquard twill. The most common fabric widths are 90cm and 110cm.

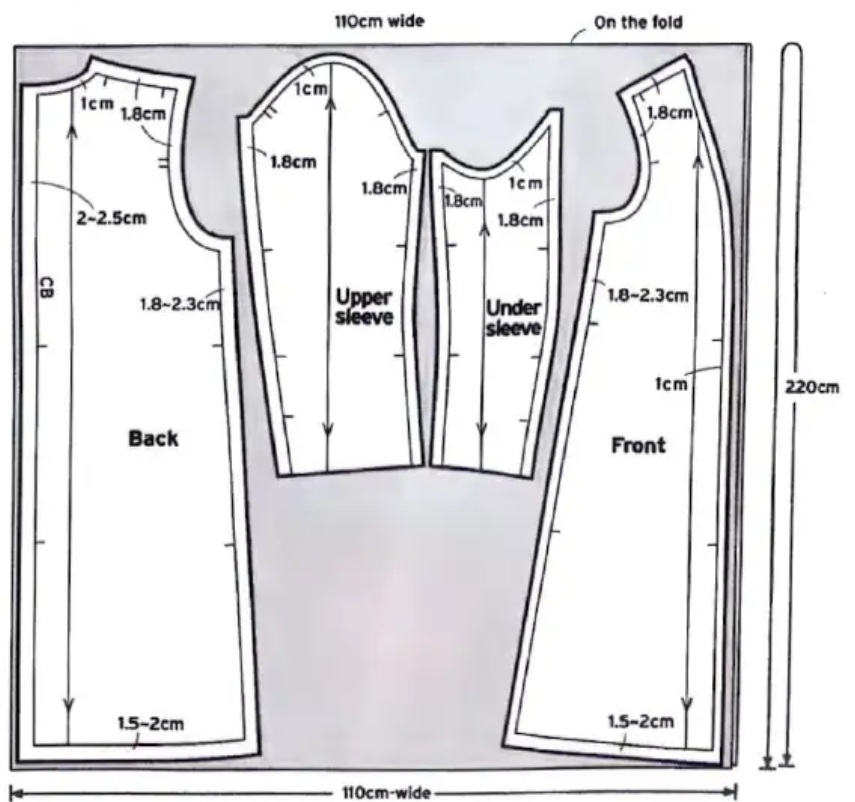
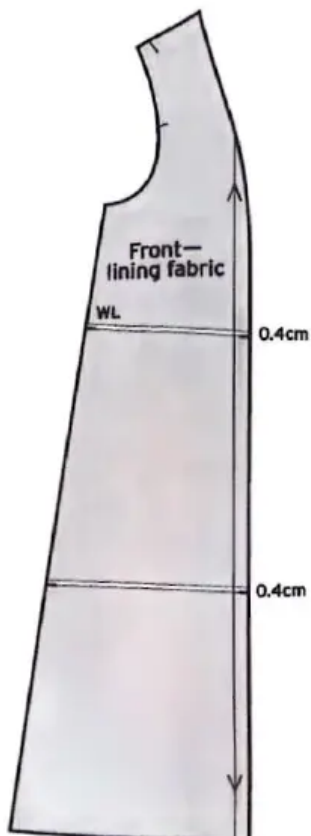
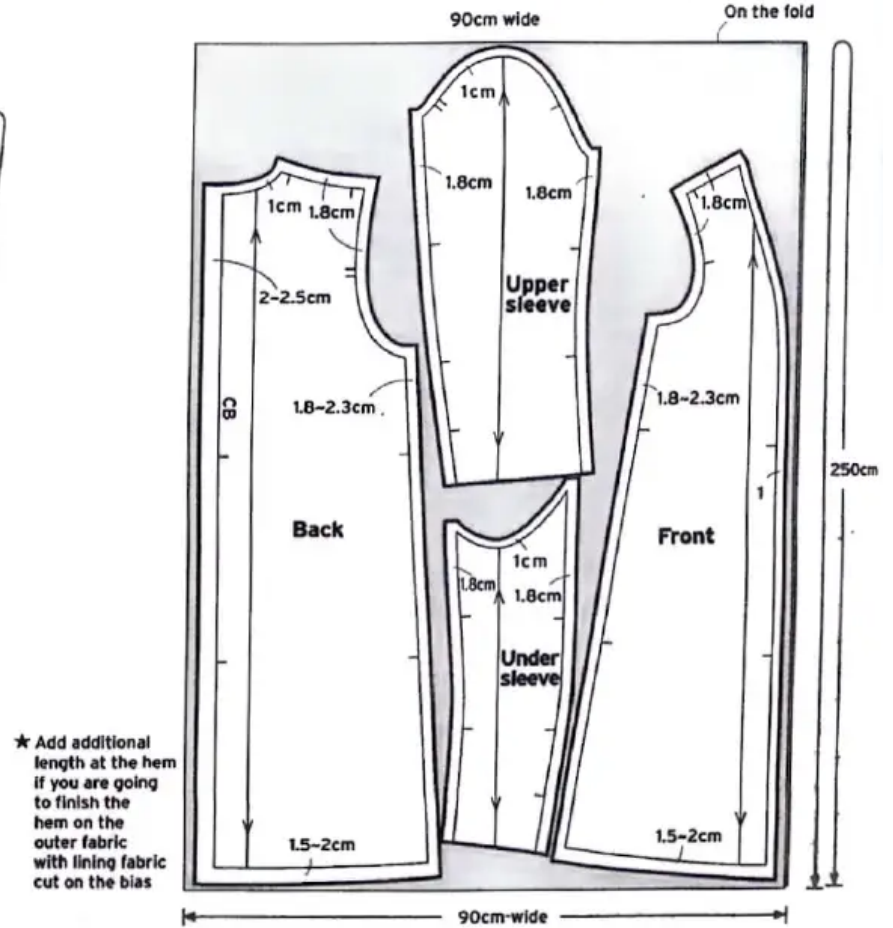
Pattern for the sleeve lining fabric



Pattern for the bodice front lining



Pattern layout for cutting out the lining fabric

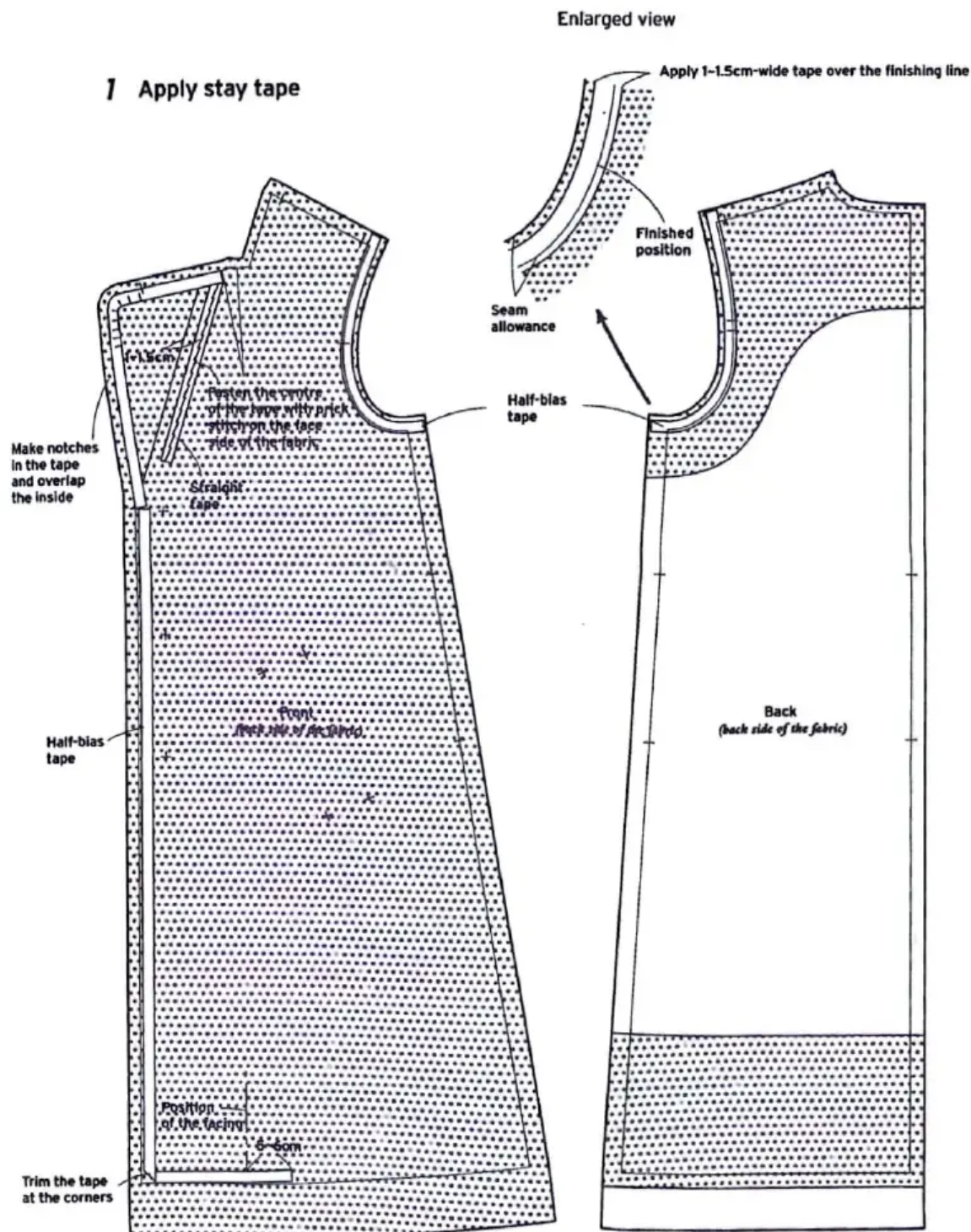


⑥ Preparing for final sewing

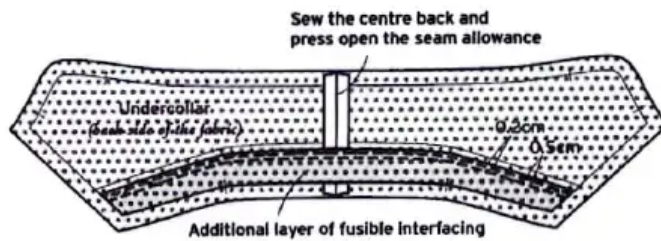
Before final sewing of the garment, apply fusible stay tape to the front edges, the back of the roll back line and the armhole.

It is important to select a type of stay tape that is suitable for the fabric, the silhouette of the garment and the sewing method.

1 Apply stay tape

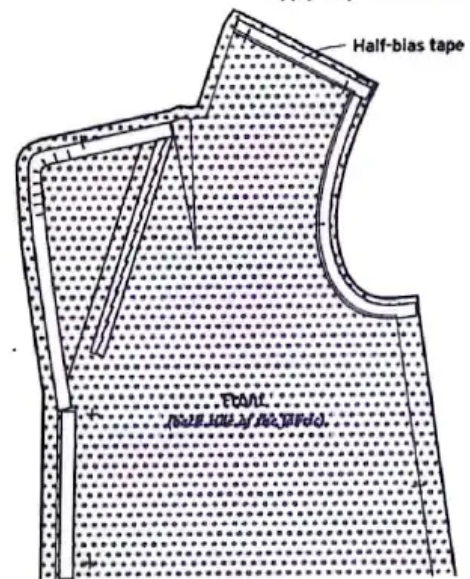


2 Apply an additional layer of interfacing to make the collar stand firm, and machine stitch

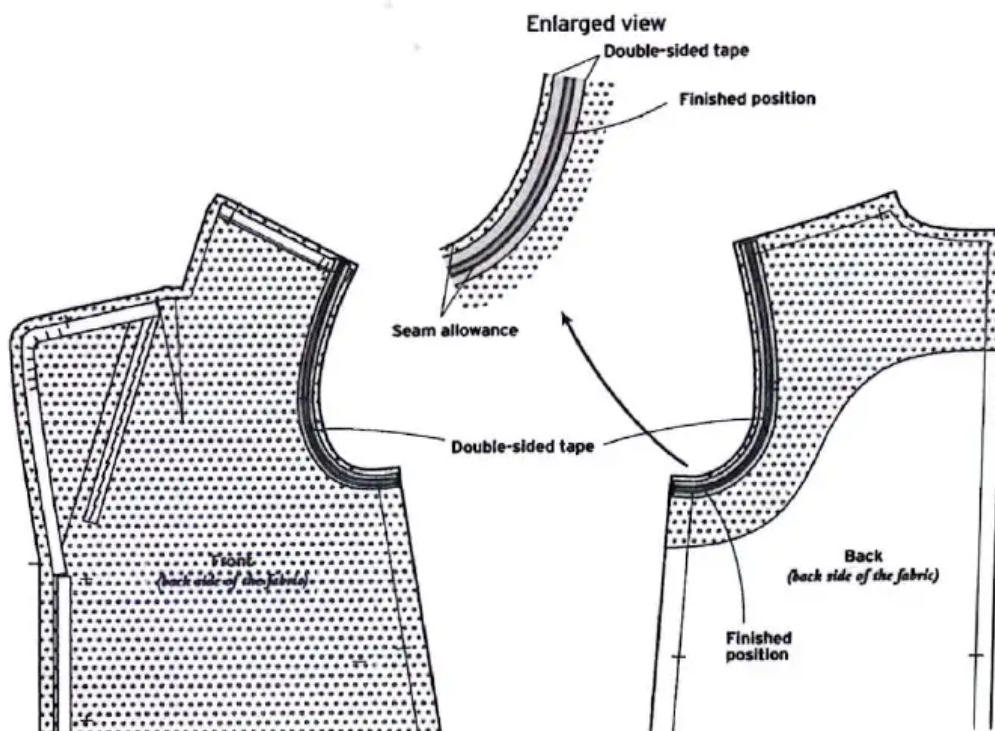


Applying stay tape to the shoulder

Apply only to the front shoulder



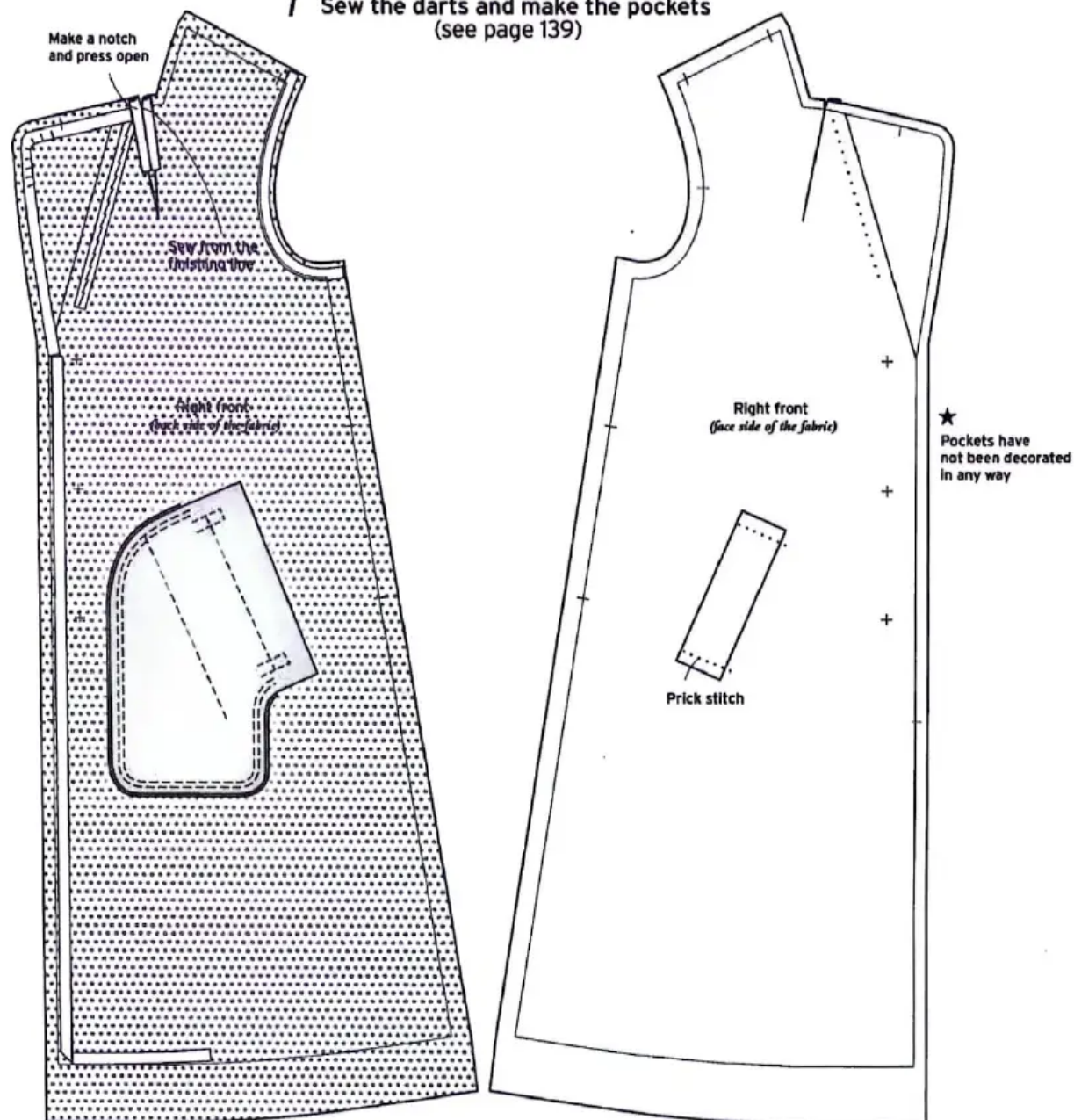
Applying stay tape to the armhole



● Final sewing

Following is an explanation of how to sew the outer edge of the collar and the front edges of the coat after attaching the collar to both the bodice outer fabric and to the bodice lining fabric.

1 Sew the darts and make the pockets (see page 139)



Handling heavy-weight fabrics

Take care not to impair the look and the feel of heavy-weight fabrics (tweed, loop tweed, flannel, French twill, herringbone) made from wool that is woven, for example, plain or twill weaves.

Machine-stitching

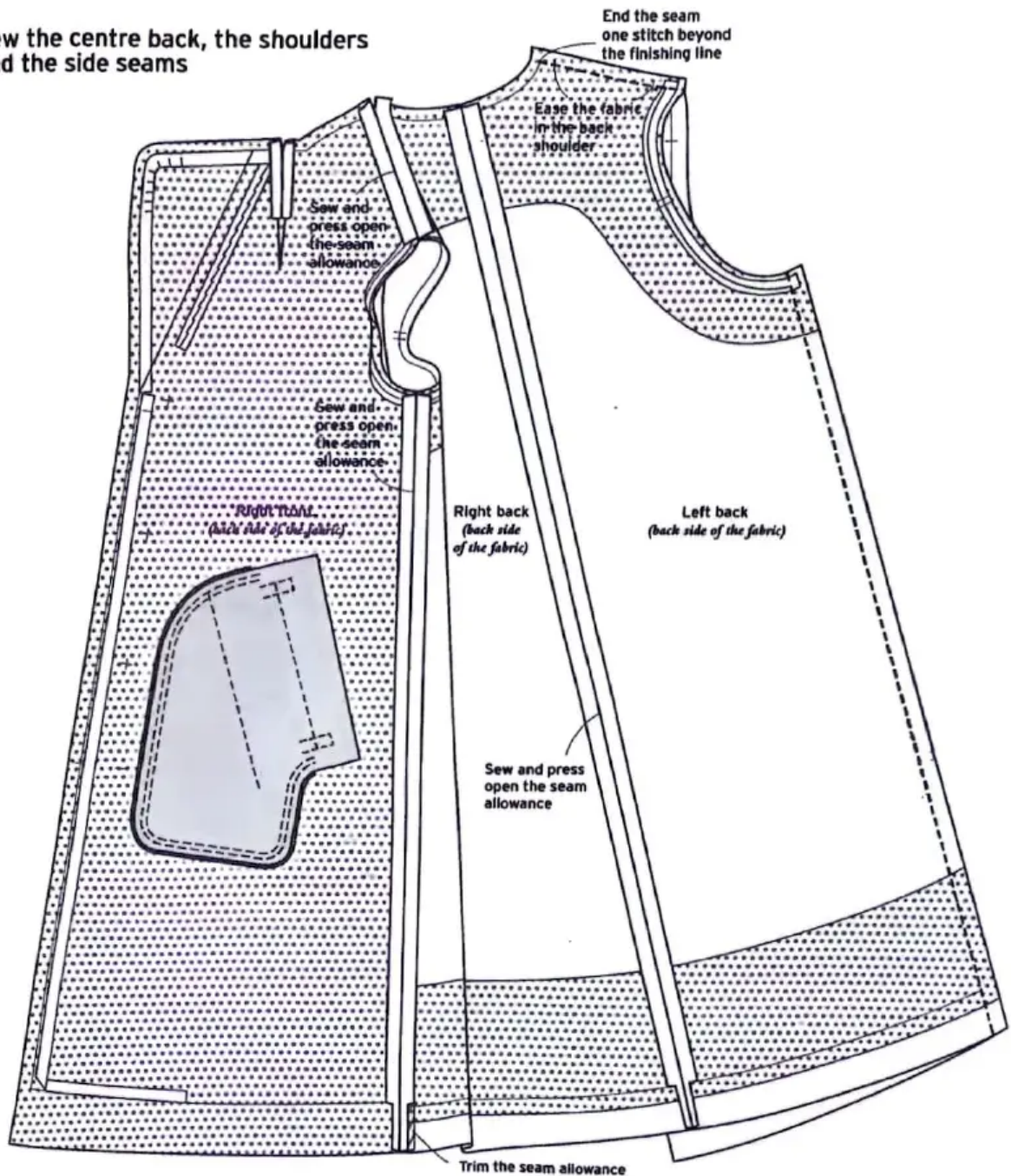
Increase the pressure of the sewing machine's presser foot and make the stitch length slightly longer. Use a size 11 or 14 machine needle and size 50 silk machine thread.

Ironing tips

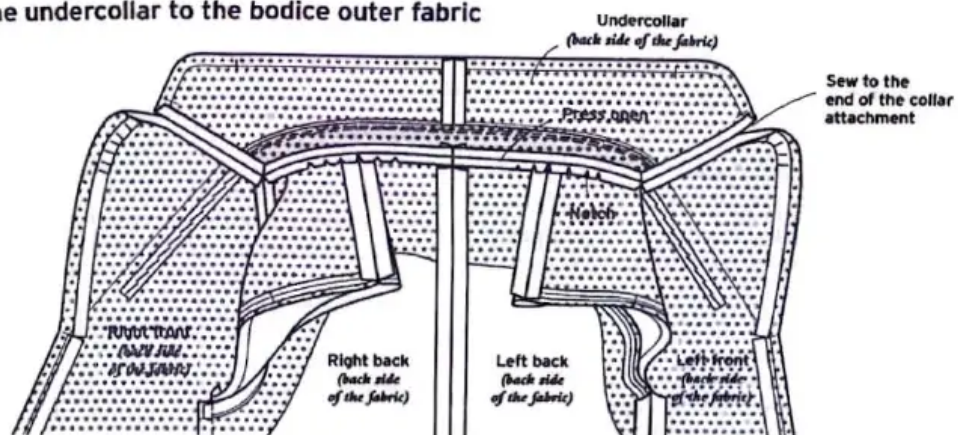
Ironing the seams sometimes leaves marks on the outer fabric. Firstly, therefore, apply moisture to just the seam allowances, apply the iron and press down on the bulkiness in the fabric, then open them out.

If ironing on the face side of the fabric, apply a pressing cloth made from the same fabric over the garment and iron in a way that does not impair the characteristics of the fabric.

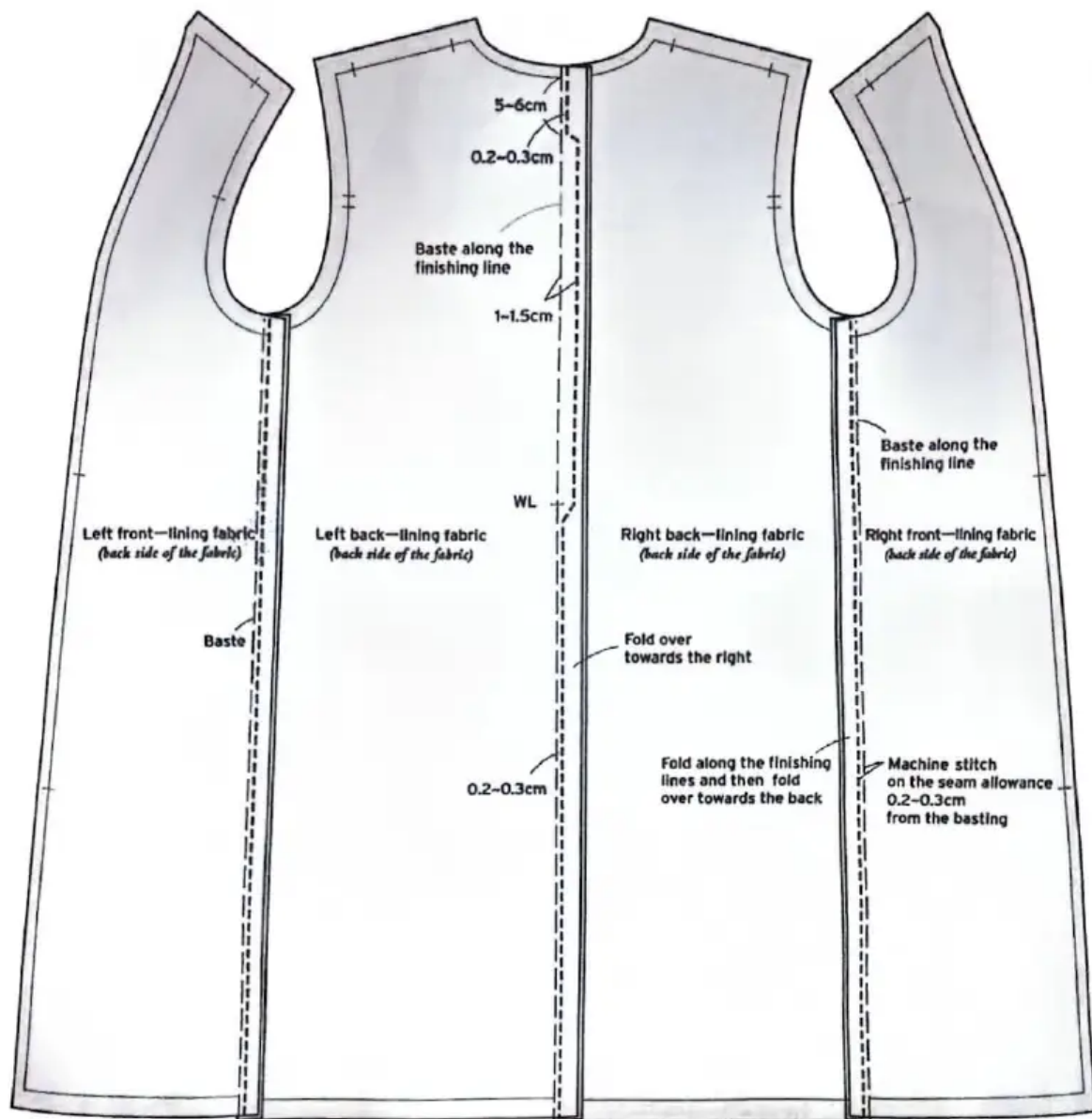
2 Sew the centre back, the shoulders and the side seams



3 Attach the undercollar to the bodice outer fabric

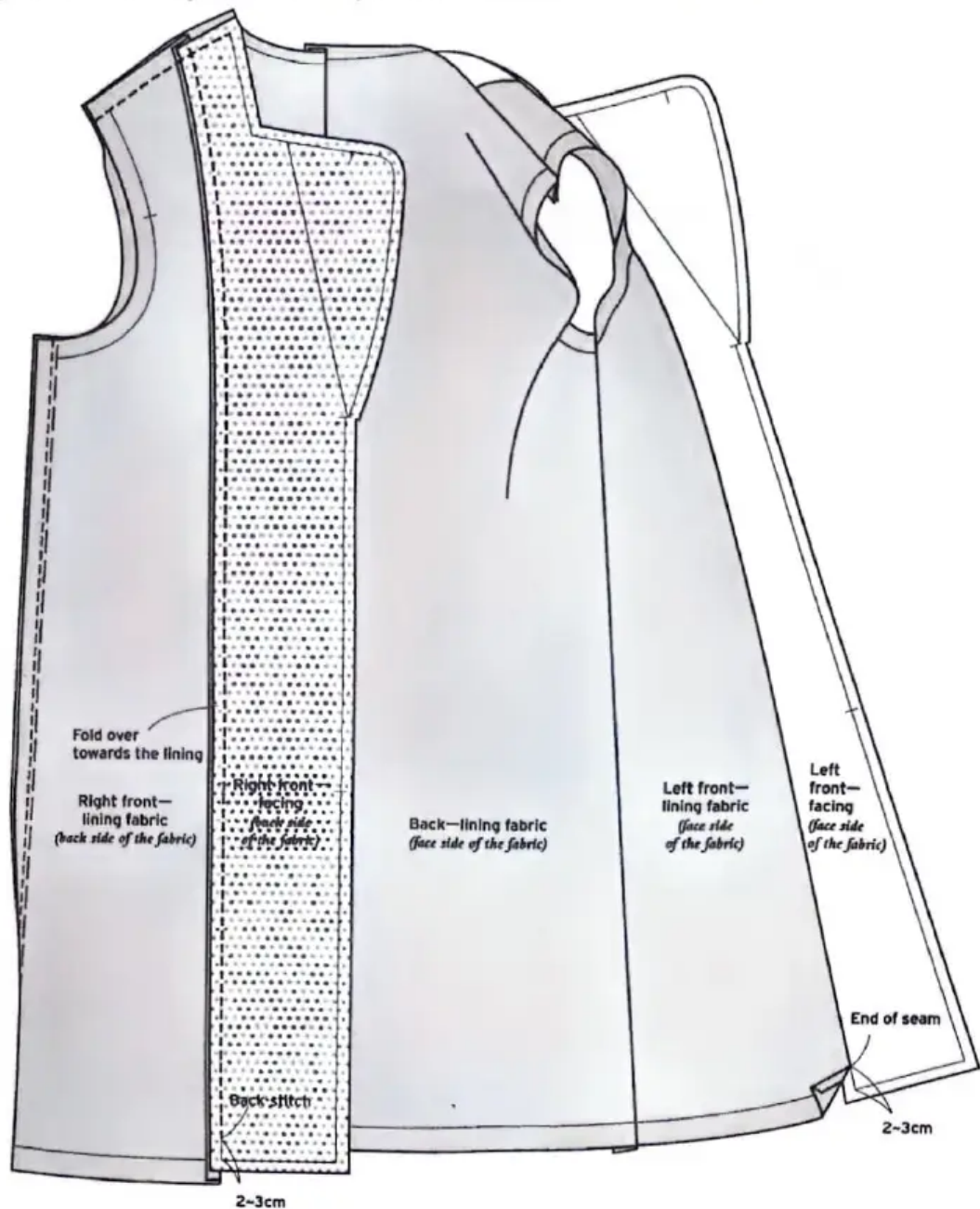


4 Sew the centre back of the bodice lining fabric and the side seams

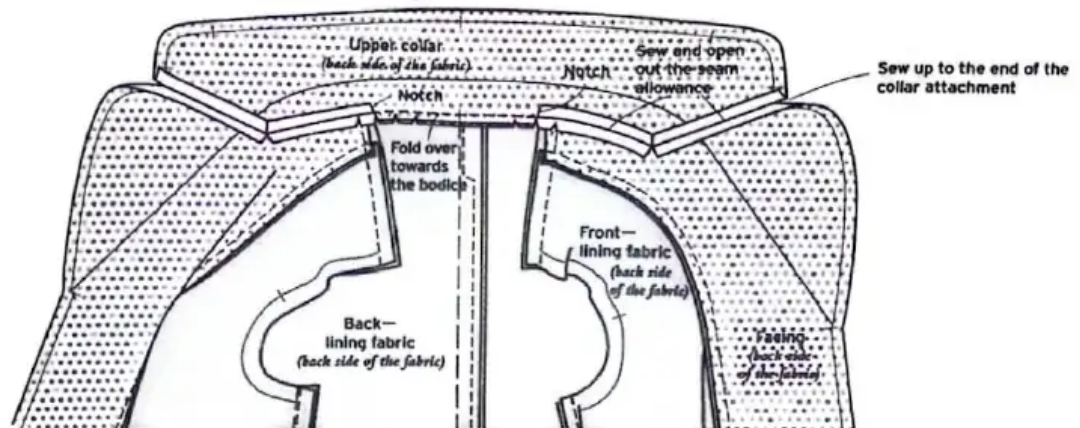


*When the outer and lining fabric are not attached at the hem, overlock both seam allowances together on the centre back and the side

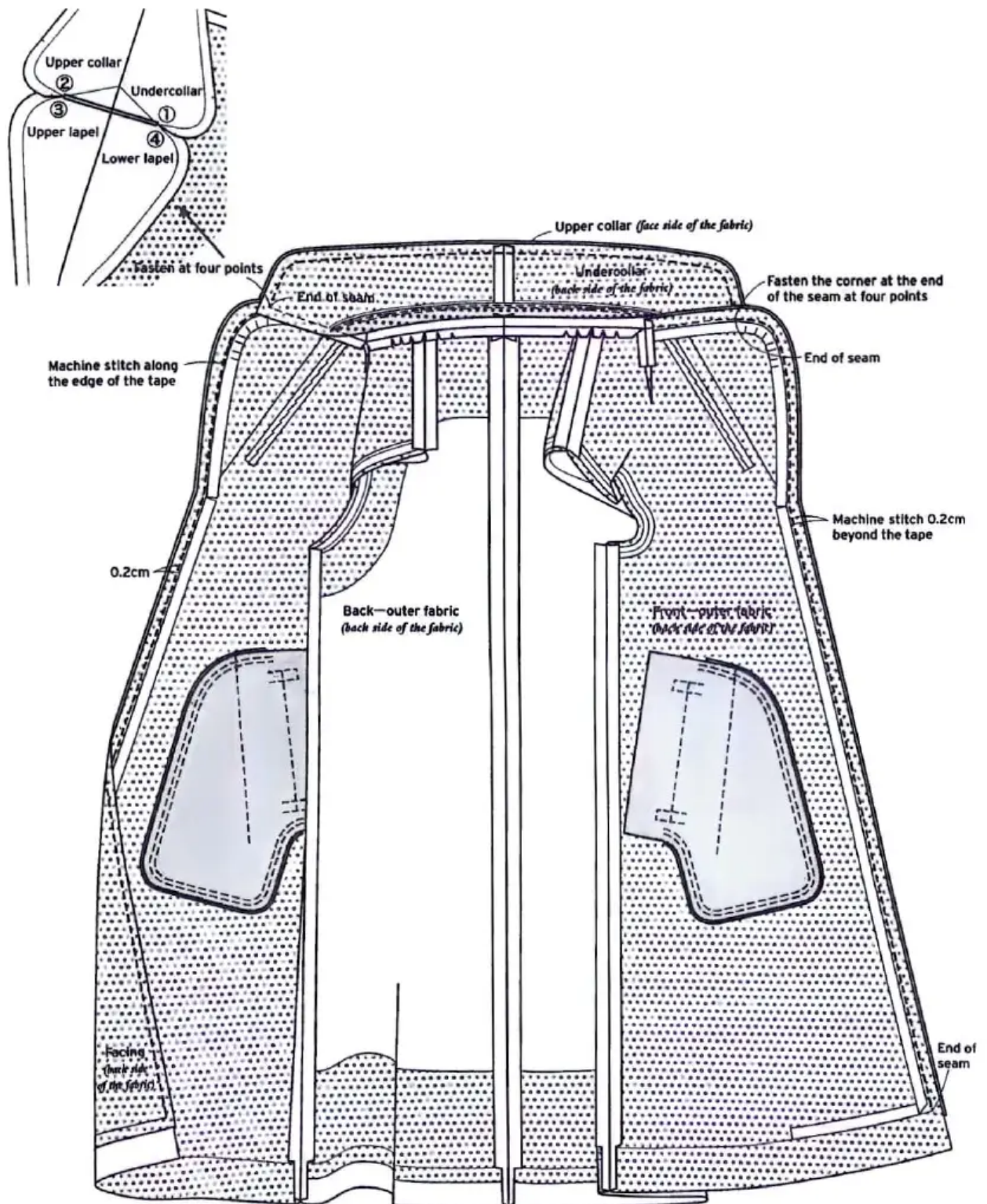
5 Sew together the facing and the lining fabric, and then sew the shoulders



6 Attach the upper collar to the bodice lining

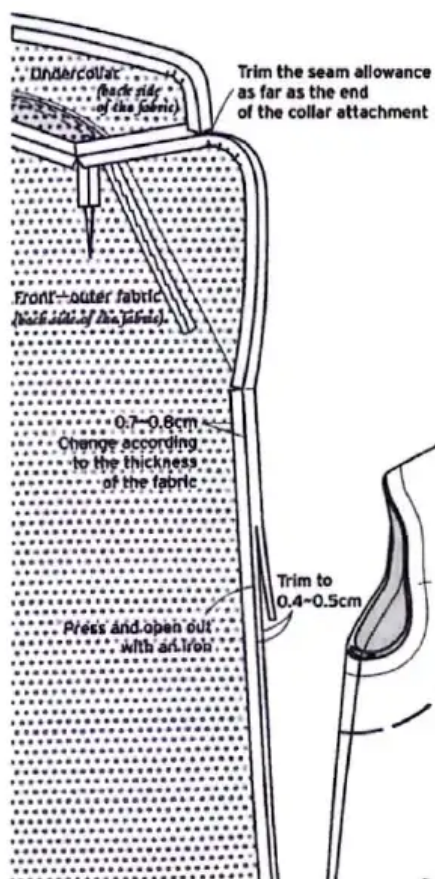


7 Sew the outer edge of the collar and the front edges of the coat

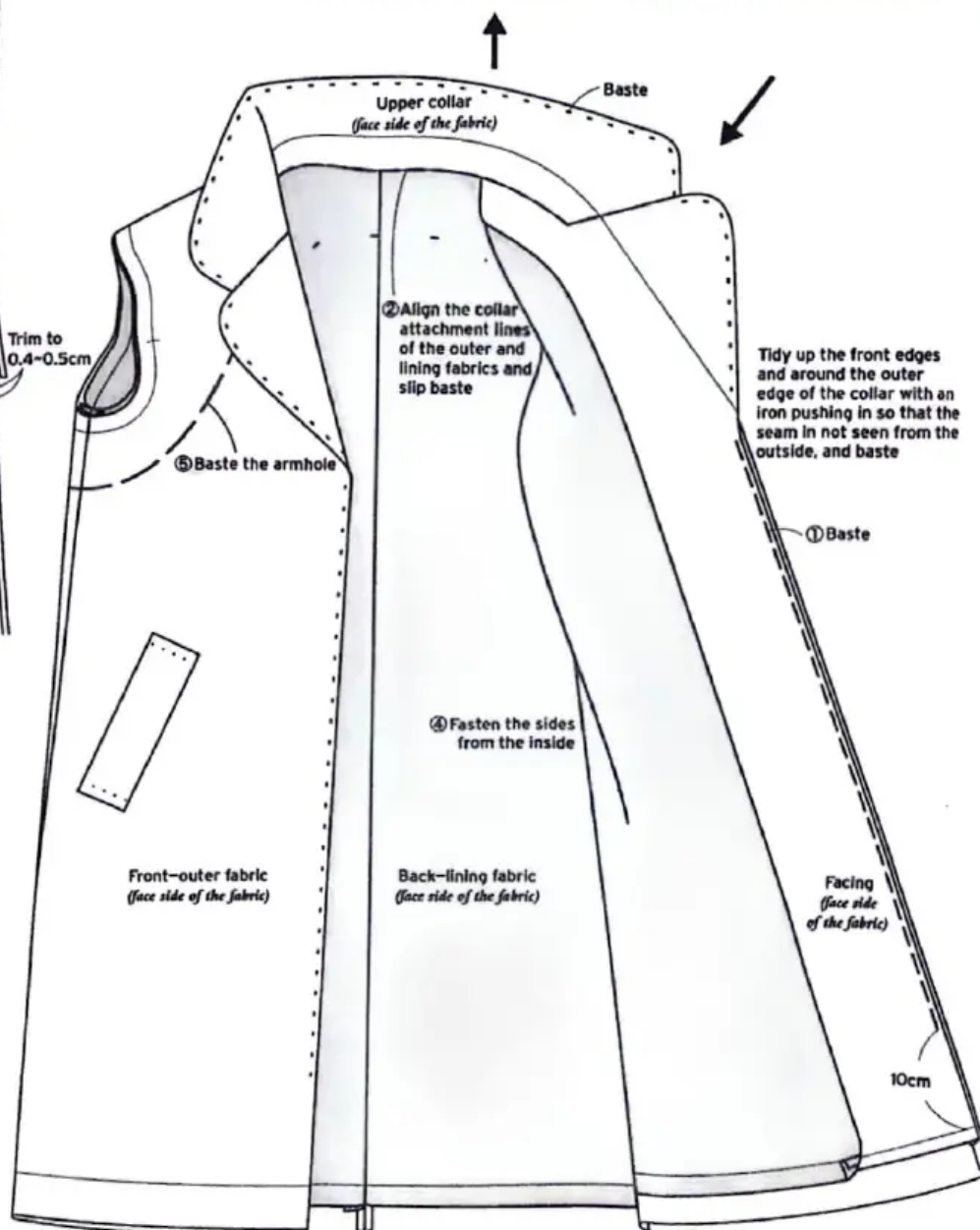
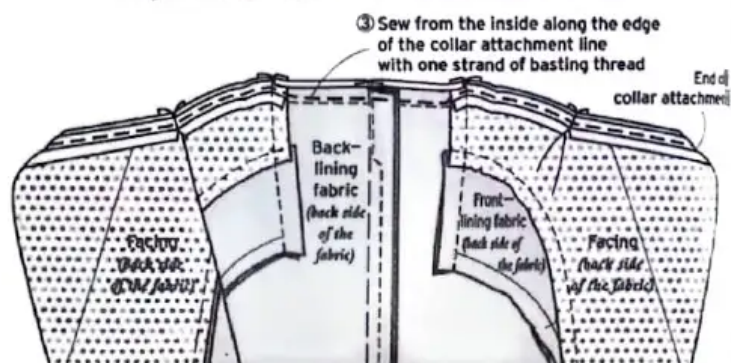


8 Organise the seam allowances

To reduce bulkiness, grade the seam allowance on the outer edge of the collar and the front edges by trimming to 0.7~0.8cm on the outside and 0.4~0.5cm on the inside.

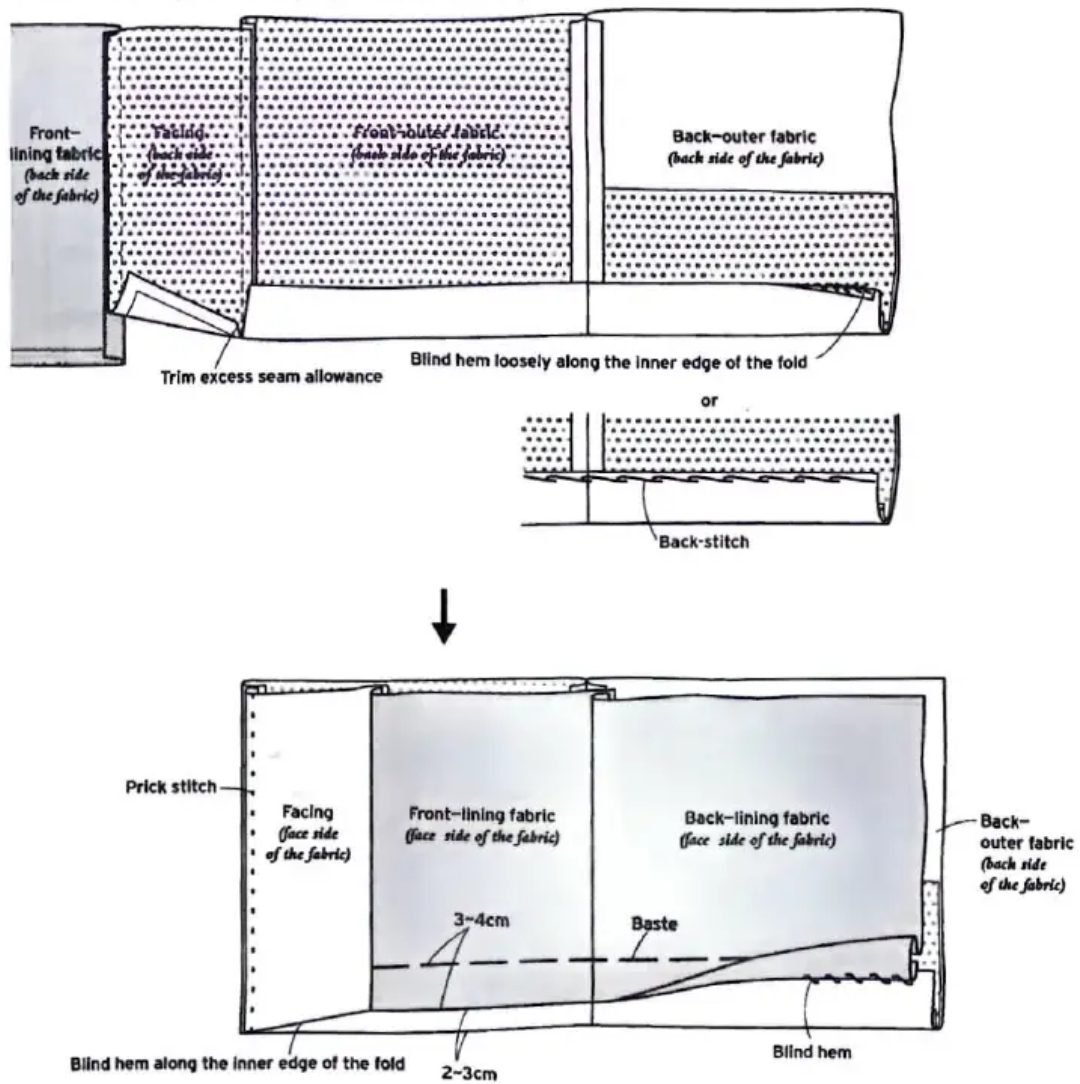


9 Tidy up the front edges and around the outer edge of the collar and fasten from the inside

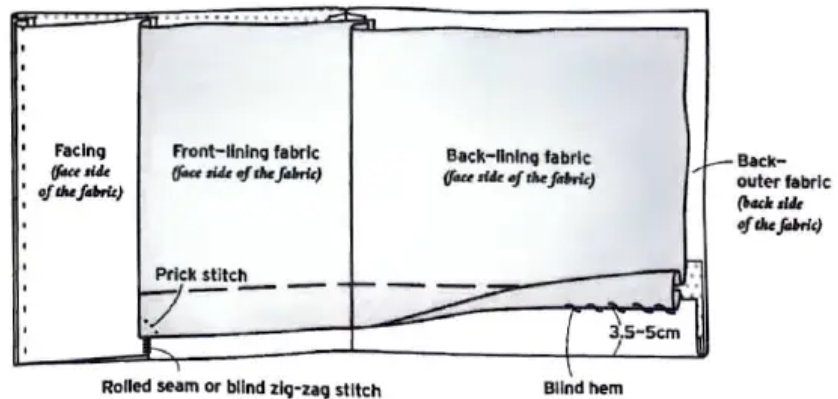


10 Finish the hem

A Attaching the lining by blind hemming

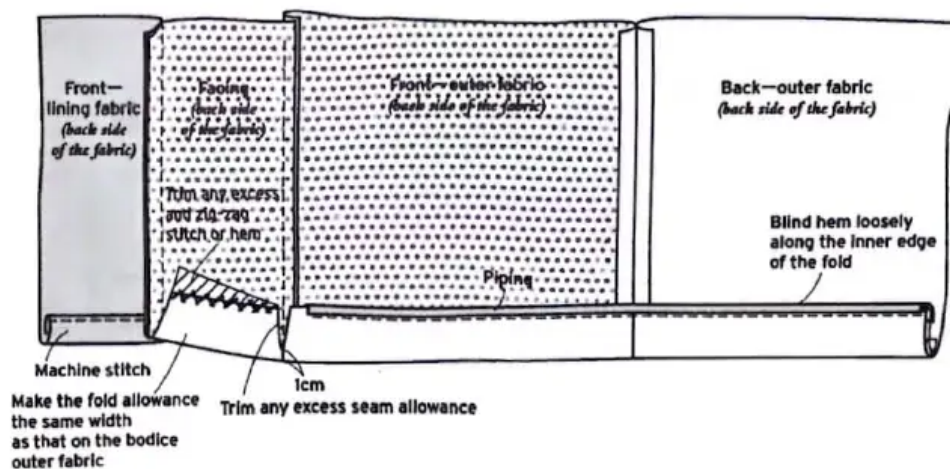


★ With medium-weight fabrics, sew the facing hem from the inside and blind hem the lining

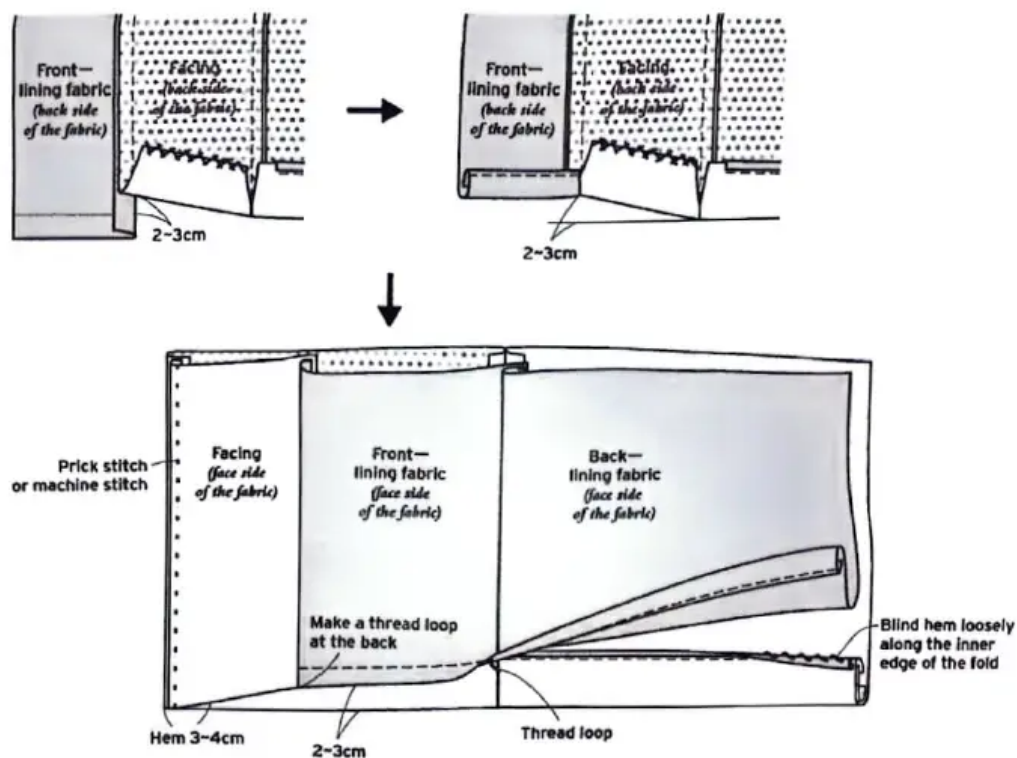


B Making a free hanging lining

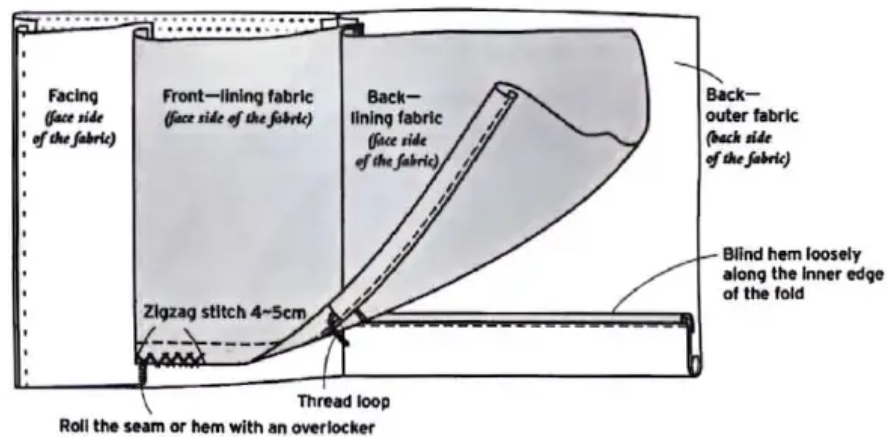
① Finishing the outer fabric hem with piping and folding the lining fabric hem first



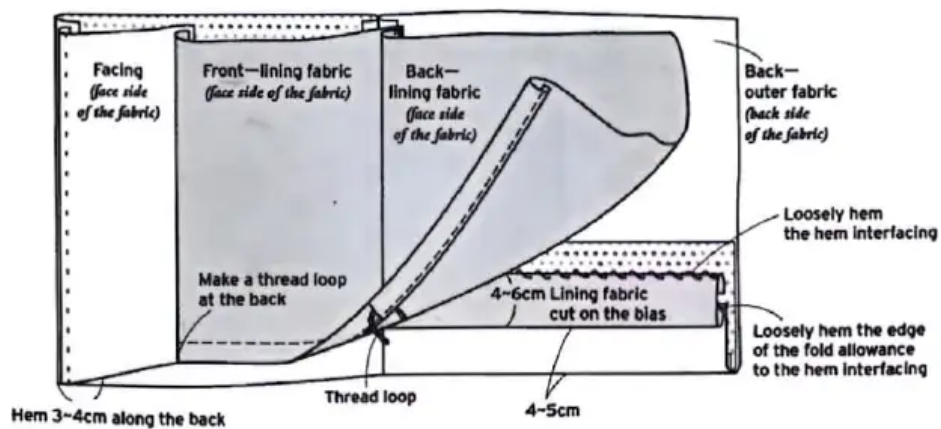
② Finishing the outer fabric hem with piping and folding the lining hem last



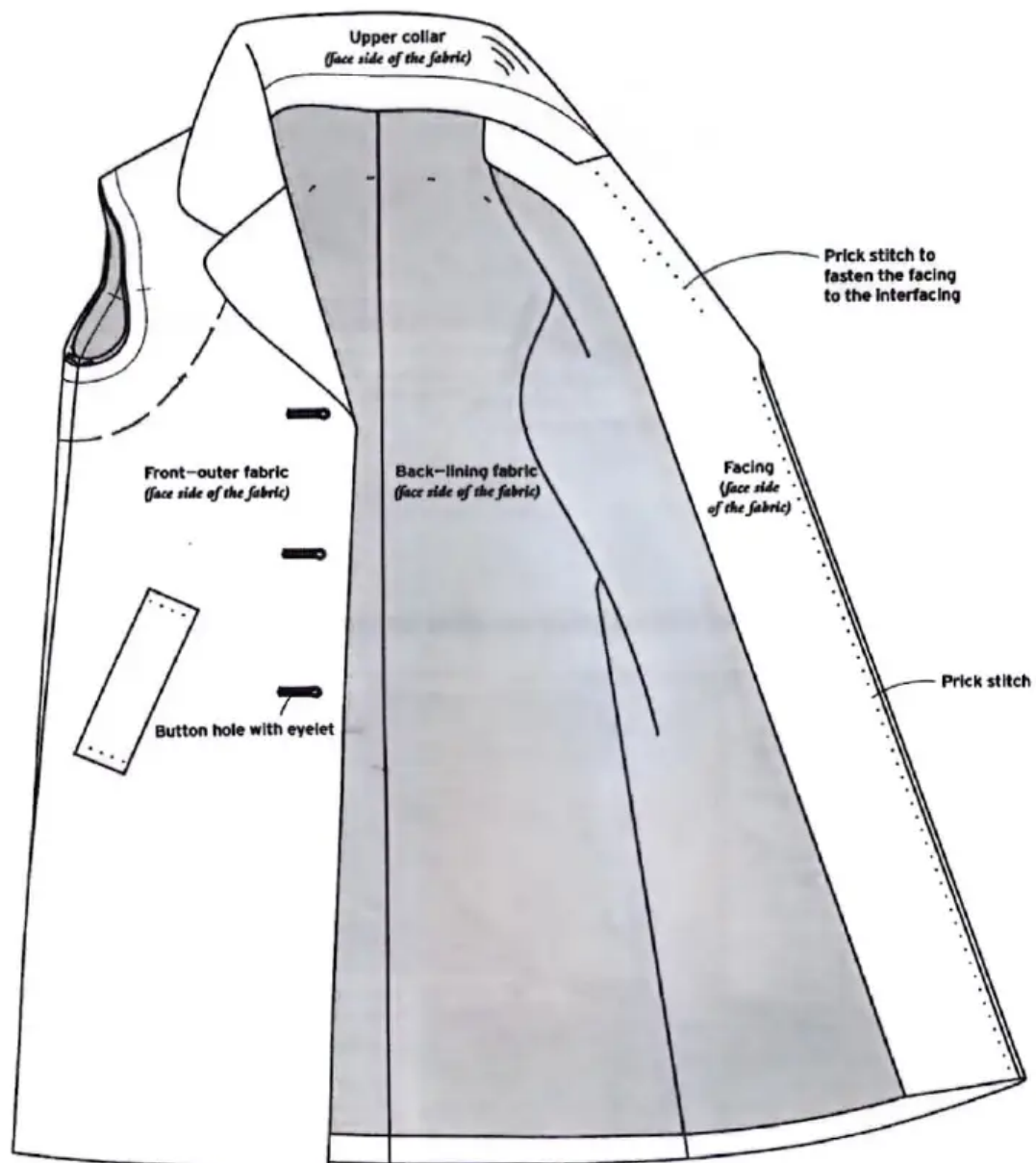
③ Stitching the facing hem from the inside (on fabrics that fray or stretch easily)



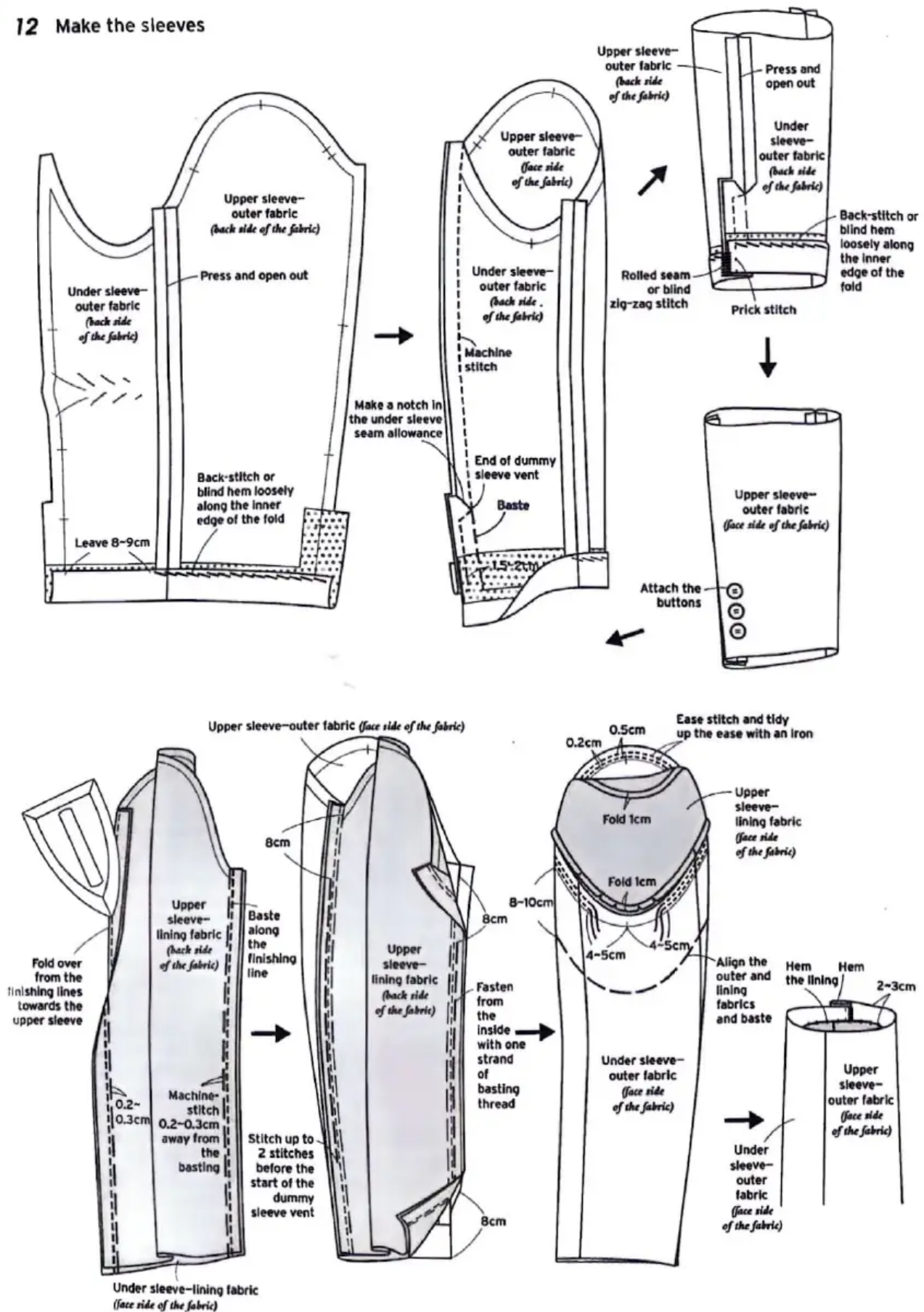
④ Finishing the outer fabric hem with fabric cut on the bias (for heavy-weight and stretchy fabrics)



11 Prick stitch the front edges, the outer edge of the collar and the back of the lapel roll line, and make the button holes



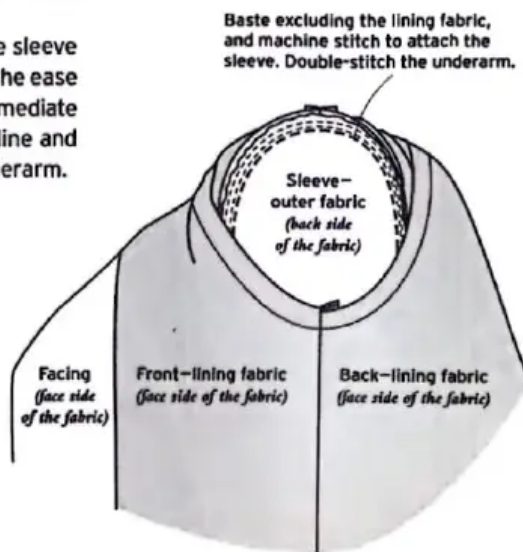
12 Make the sleeves



13 Attach the sleeve after the intermediate basting

Check the shoulder line and determine the height and the position of the shoulder pads.

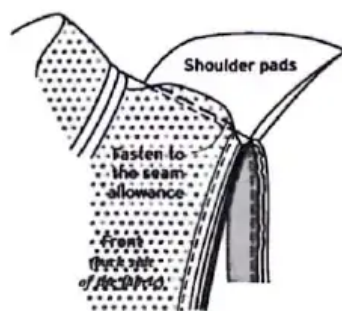
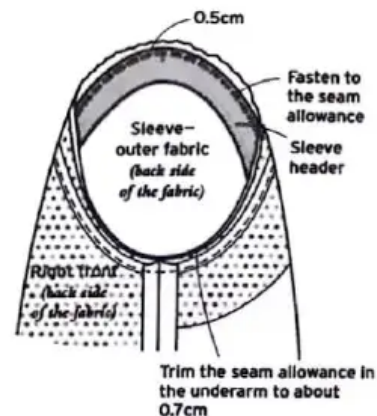
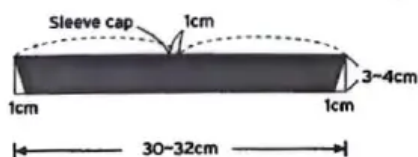
Align the markings on the bodice outer fabric and the sleeve outer fabric and baste. Check again the distribution of the ease and whether the sleeve is sitting properly. After the intermediate basting, machine stitch along the sleeve attachment line and trim any excess seam allowance in the armhole or underarm.



14 Attach the sleeve header and the shoulder pads

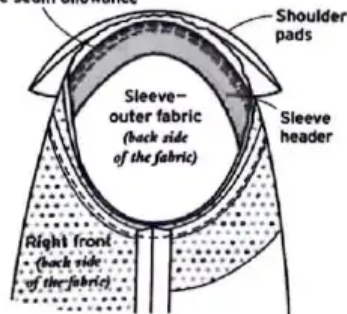
Sleeve header

Interfacing with a felt finish or sleeve wadding
A piece of outer fabric cut on the bias may also be used

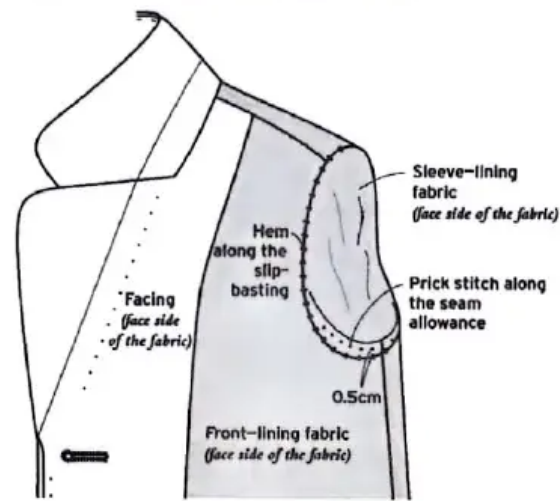
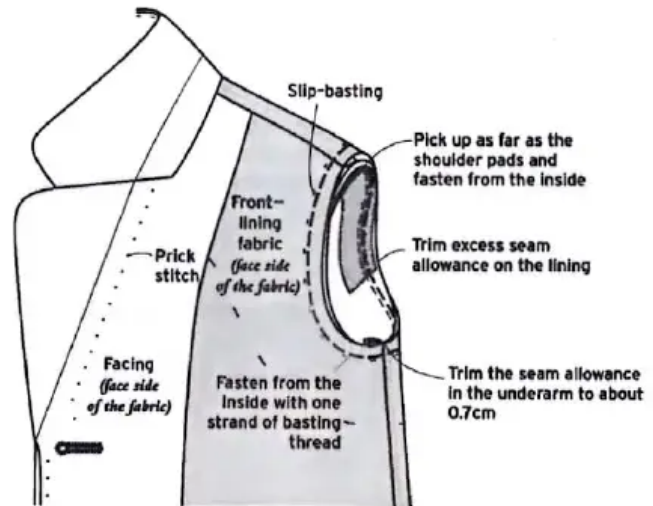
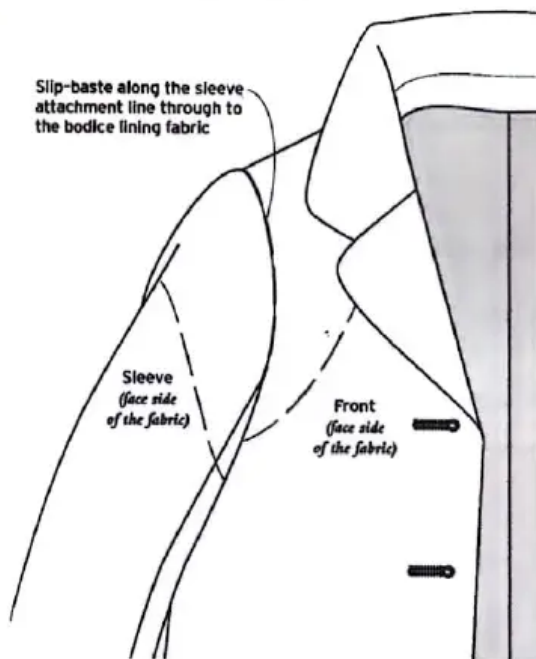


Fasten to front or back seam allowance

Pick up approximately half the thickness of the shoulder pads and fasten to the armhole seam allowance



15 Finish the sleeve lining



16 Final pressing (heavy-weight wool)

- Remove any basting, tailor's tacks or stray threads and place the garment on a body form. Check the overall finish. Are there any seams that need to be pressed again? Are there any marks made by the seam allowances? Has any of the fusible interfacing come away? What about the collar roll line?
- Remove from the body form, and do a final ironing on the face side of the garment. So as not to impair the characteristics of the fabric, use two to three layers of pressing cloths made from the outer fabric or cotton fabric from which the starch has been removed and press as you apply steam.
- Create a three-dimensional shape using pressing equipment such as a pressing ham, pressing cushion, a sleeve pressing ball, an ironing mat or a pressing board.
- Iron the pockets on top of a pressing ham with a sheet of thick paper between the pocket and the face of the iron so as not to leave marks made by the flaps and pocket welts (Figure 1).
- Iron the front edges and the hem with a pressing cloth in between. In particular, make sure that marks made by the seam allowances are not visible on the outside of the garment (Figure 2).

Figure 1

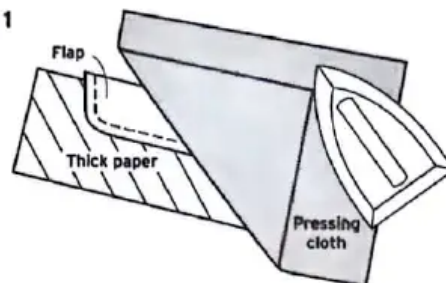
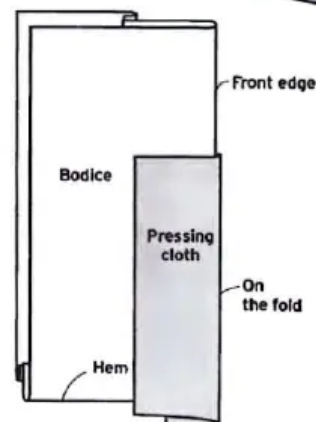


Figure 2



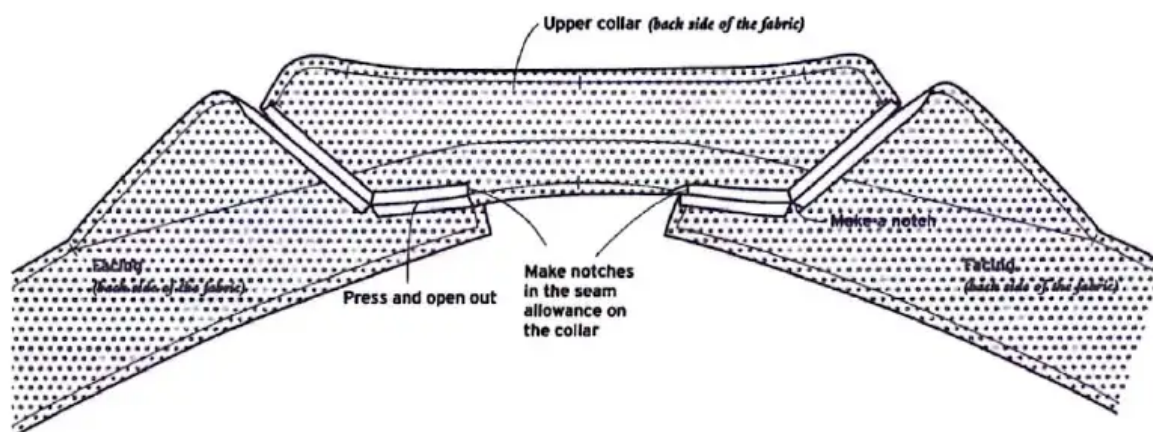
Attach the lining after sewing all outer fabric parts

With heavy-weight napped fabrics or fabrics that are difficult to iron, sew all outer fabric parts, including the facing and the collar, and do a final ironing before attaching the lining.

This method makes it easier to do an intermediate basting of the sleeves, to machine stitch the sleeves, and to attach the shoulder pads.

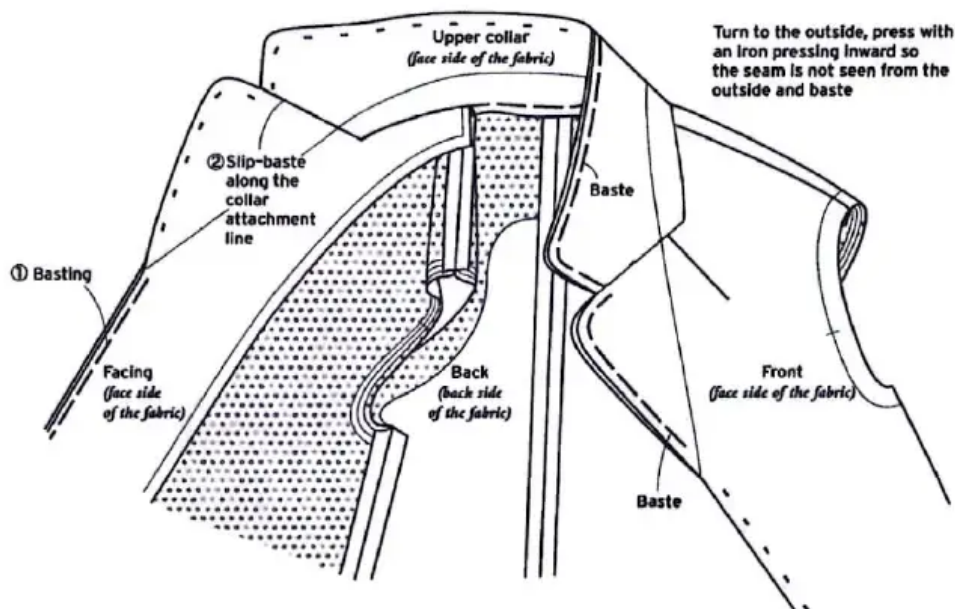
1 Attach the undercollar to the bodice outer fabric (see page 102)

2 Attach the upper collar to the facing

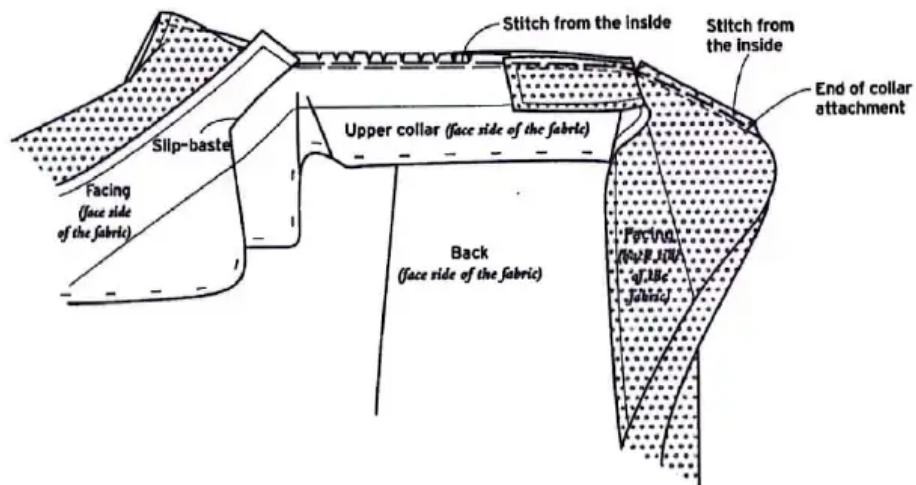


3 Sew around the outer edge of the collar and the front edges (see page 105)

4 Tidy up the outer edge of the collar and the front edges



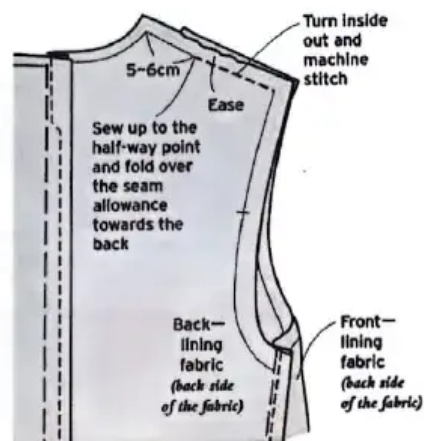
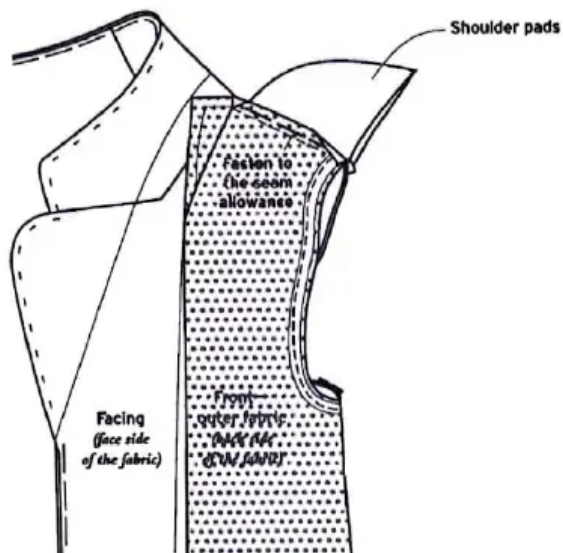
5 Fasten the collar to the lining from the inside



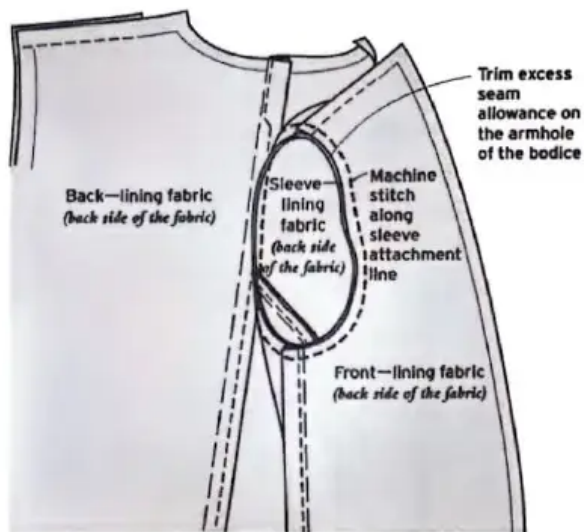
6 Attach the sleeves and the shoulder pads (see page 112 for sewing the outer fabric sleeves)

7 Sew together the bodice lining (see page 103)

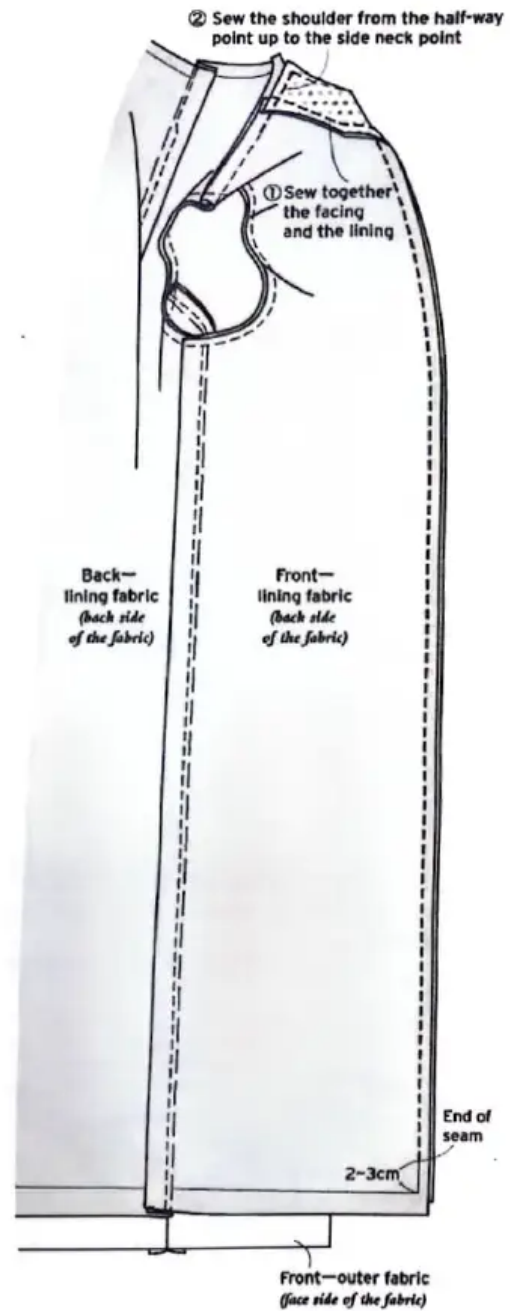
8 Sew the shoulders of the lining



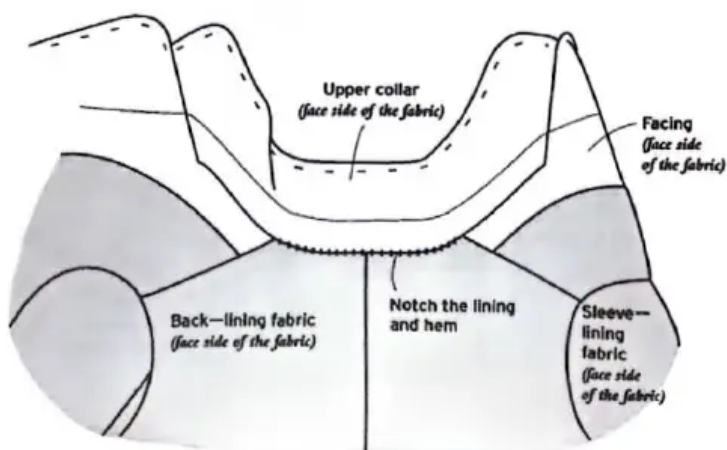
9 Attach the sleeve lining (see page 111 for sewing the sleeve lining)



10 Sew together the facing and the lining

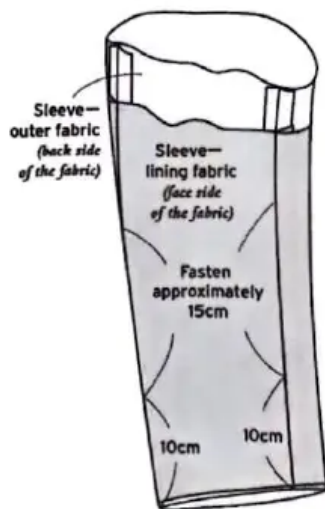


11 Hem along the neckline

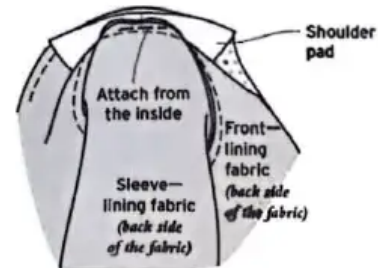


12 Fasten the lining to the outer fabric from the inside

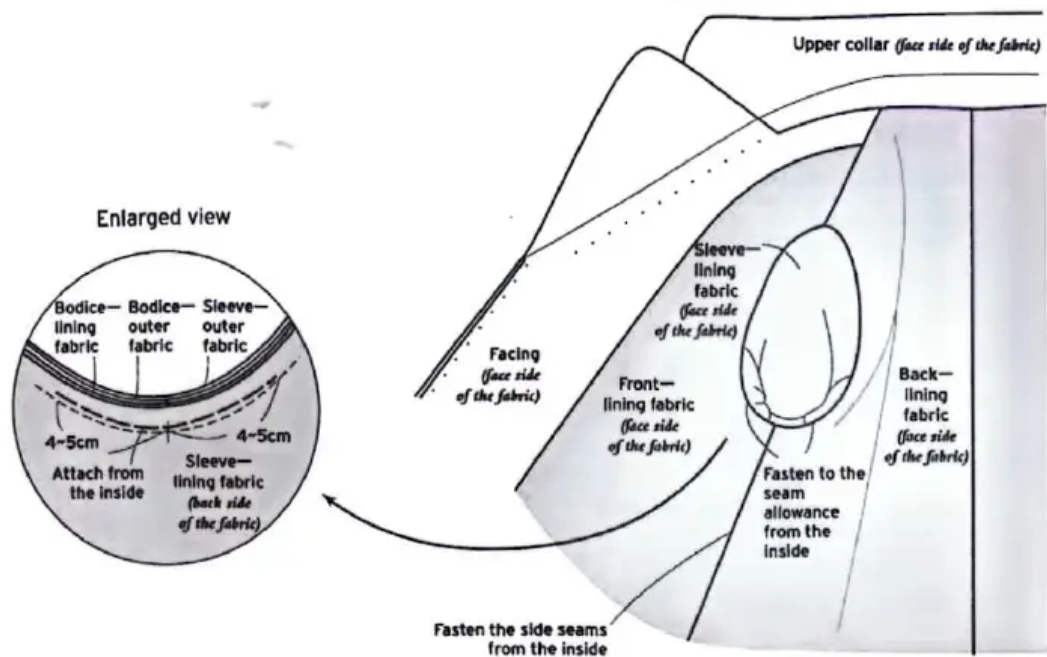
① Fastening the sleeve bottom from the inside



② Fastening the sleeve cap seam allowance to the shoulder pads



③ Fastening the underarm and the side seam allowance from the inside



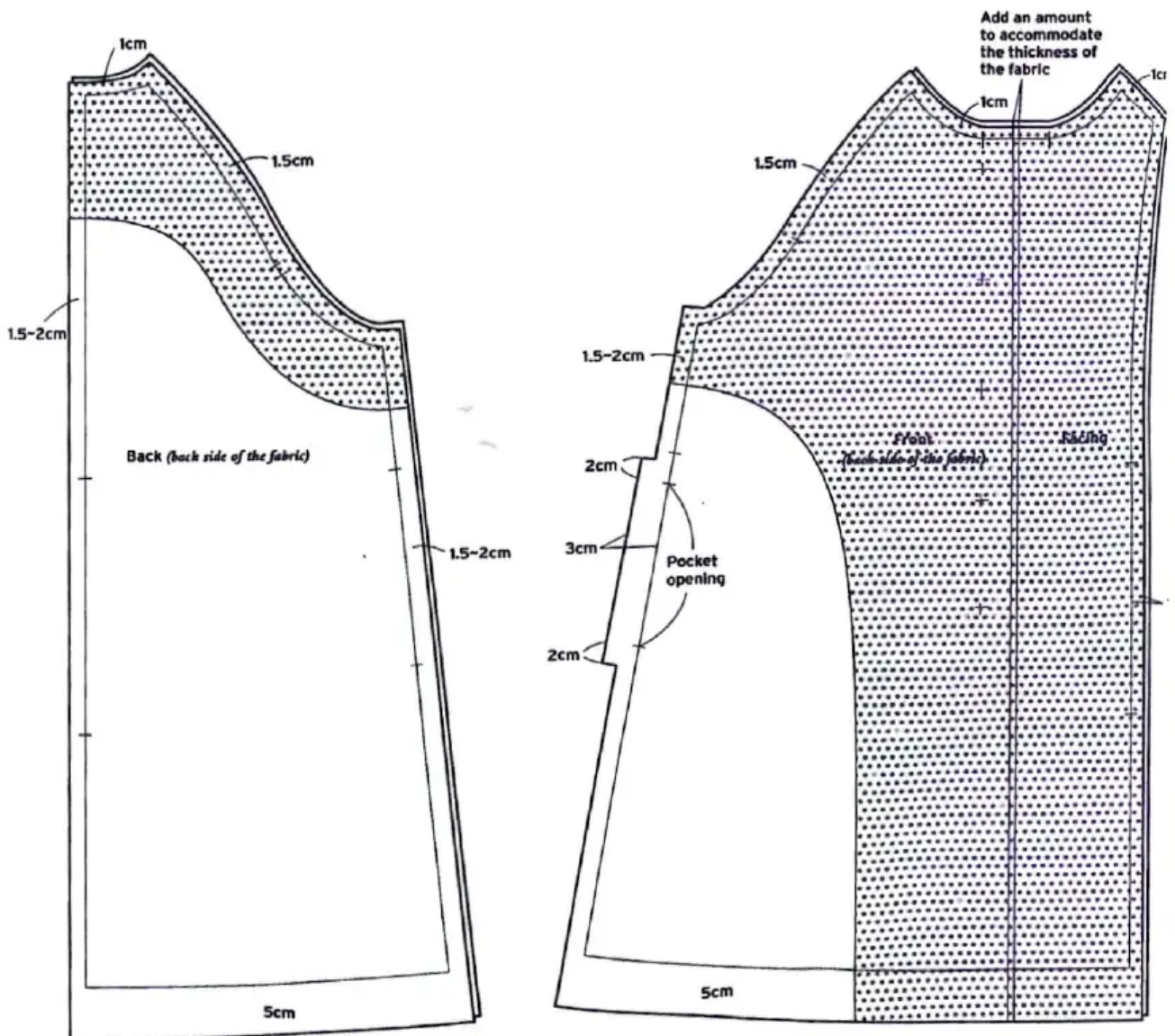
13 Finish the hem and sleeve openings (see pages 107 and 111)

1 Arranging seam allowances for final sewing

Alter the pattern when the fitting and adjusting is completed, and correct the markings on the outer fabric.

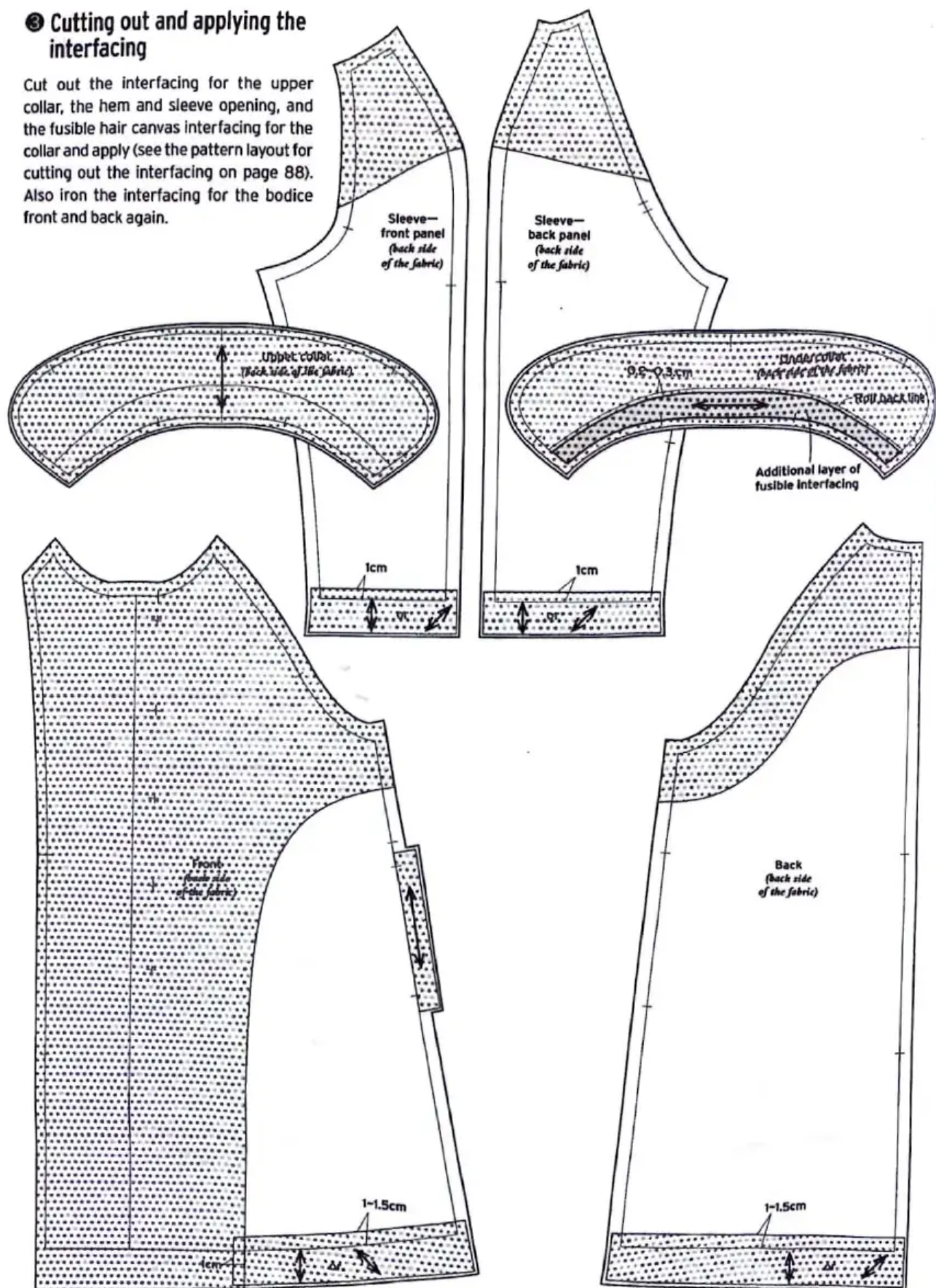
As the seam allowances have been cut larger for basting, cut them to the required size for final sewing.

As the pocket is a type that utilizes the side seam, take care not to trim too much off the seam allowance on the pocket opening.



③ Cutting out and applying the interfacing

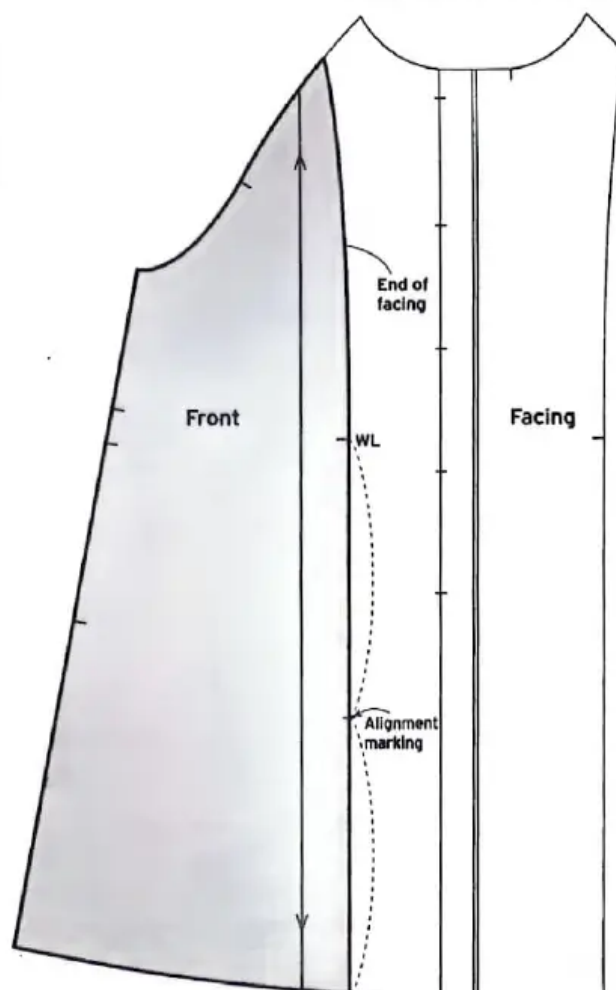
Cut out the interfacing for the upper collar, the hem and sleeve opening, and the fusible hair canvas interfacing for the collar and apply (see the pattern layout for cutting out the interfacing on page 88). Also iron the interfacing for the bodice front and back again.



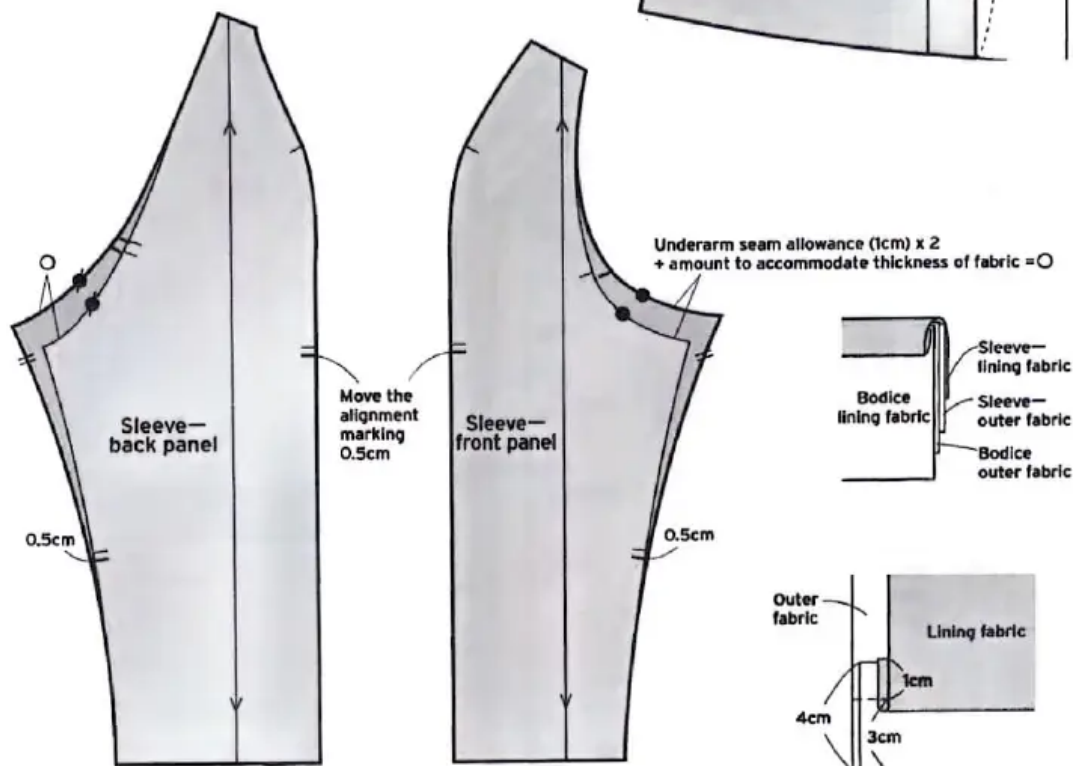
④ Making a pattern for and cutting out the lining

Cut out the bodice lining, after adding some fullness, using the same pattern as for the outer fabric. Decide on how much fullness to add to the lining according to the thickness and stretchiness of the outer fabric. For the sleeve lining, make a pattern with additional length and width to serve as ease for encasing the seam allowance in the underarm as shown in the diagram below.

Pattern for the front lining

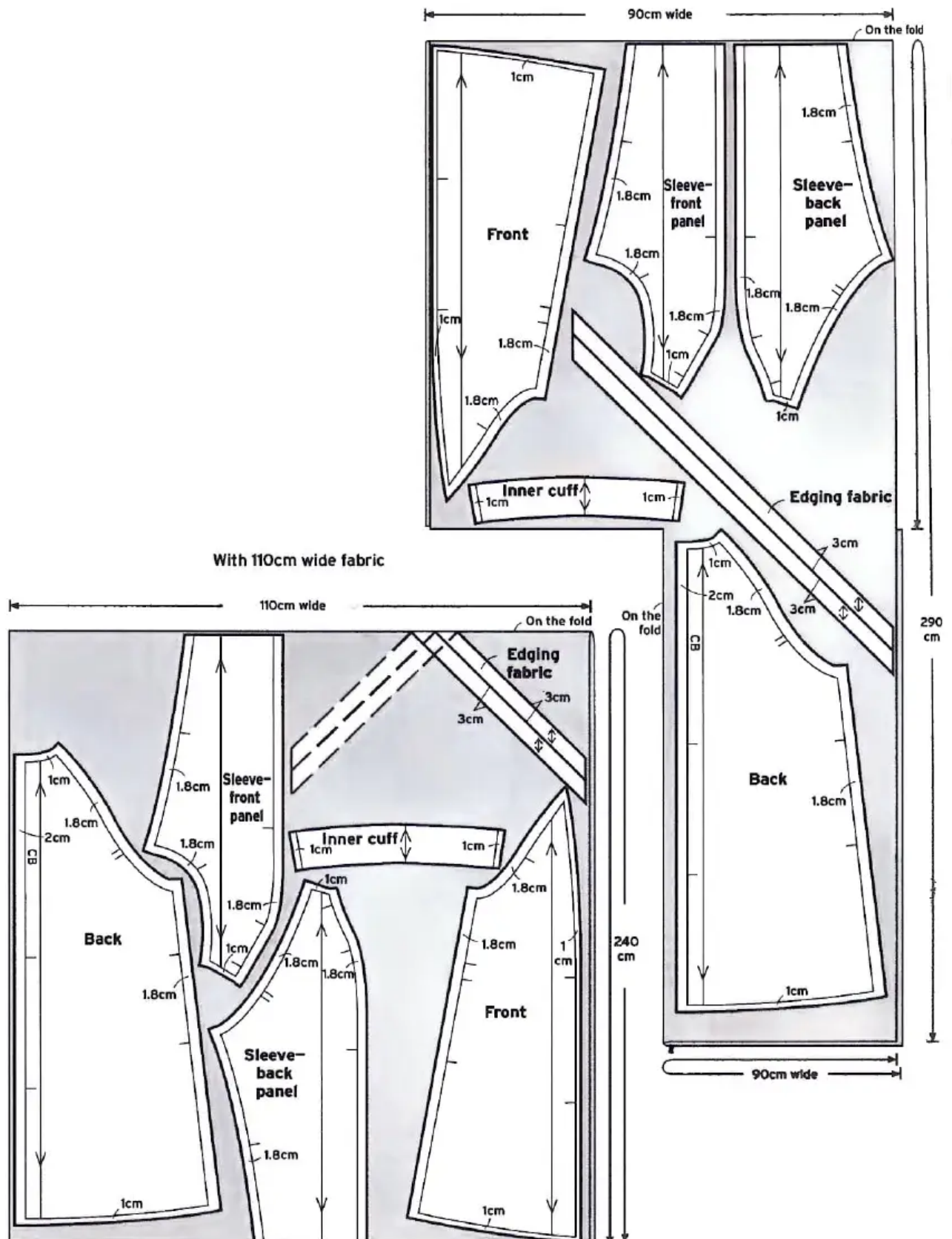


Pattern for the sleeve lining



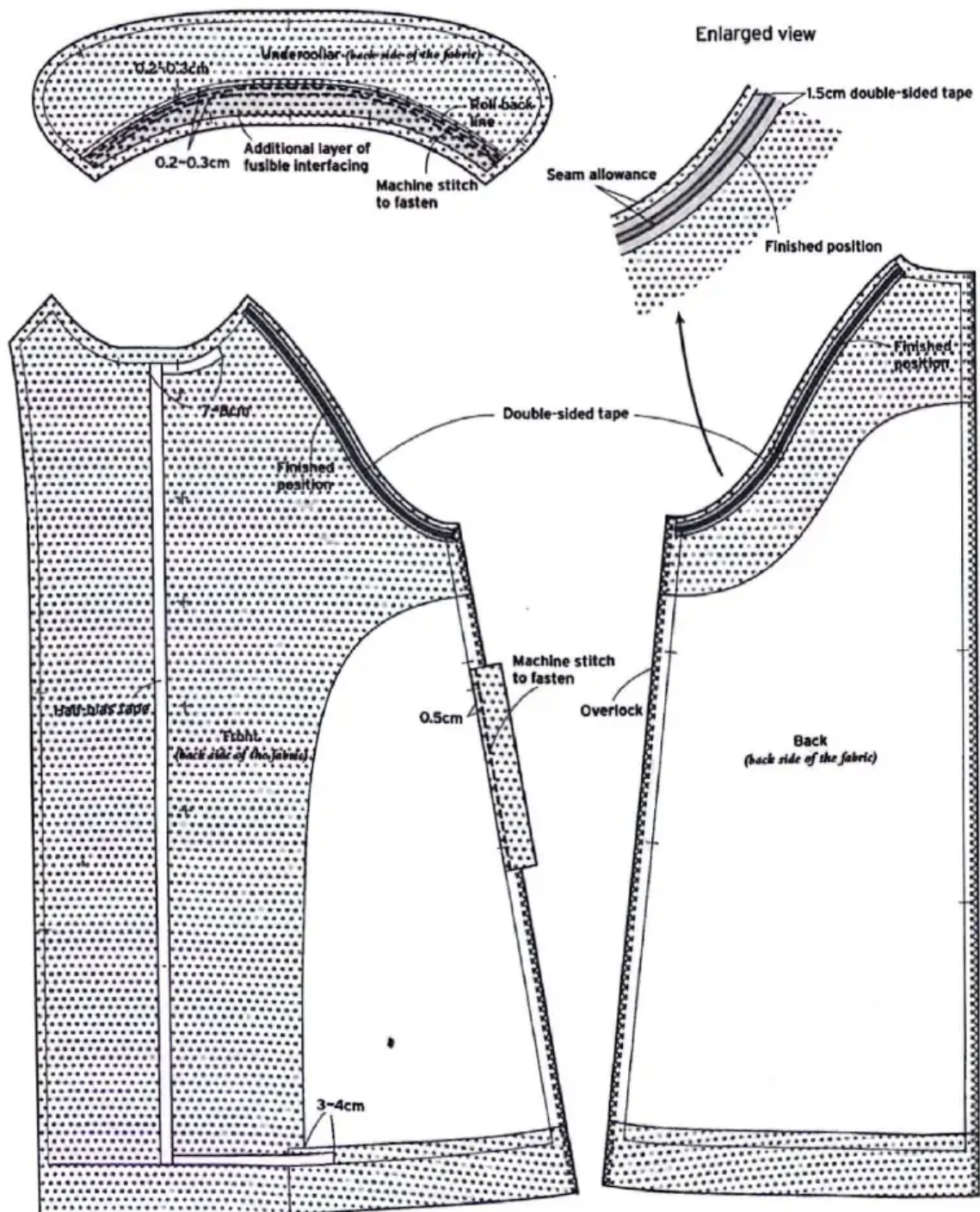
Pattern layout for cutting out the lining

With 90cm wide fabric



⑤ Preparing for final sewing

Before final sewing of the garment, stay tape is applied to the front edges and the armhole.



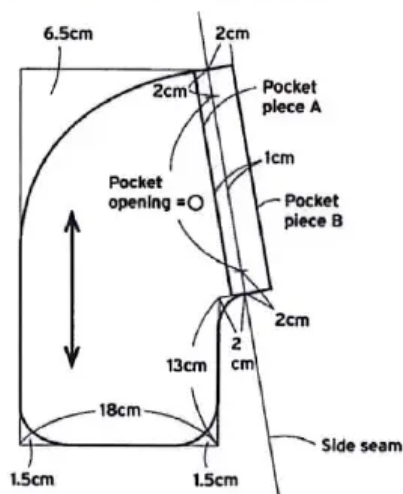
⑥ Final sewing

Following is an explanation of how to finish the sleeve opening and attach the sleeve lining by machine stitching.

Cutting

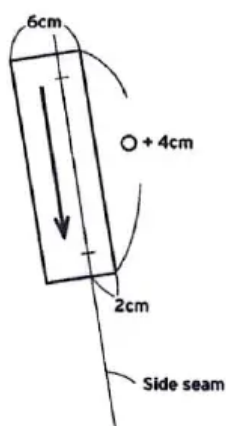
Pocket piece A and B

(Use napped or plain lining fabric x 1 each)

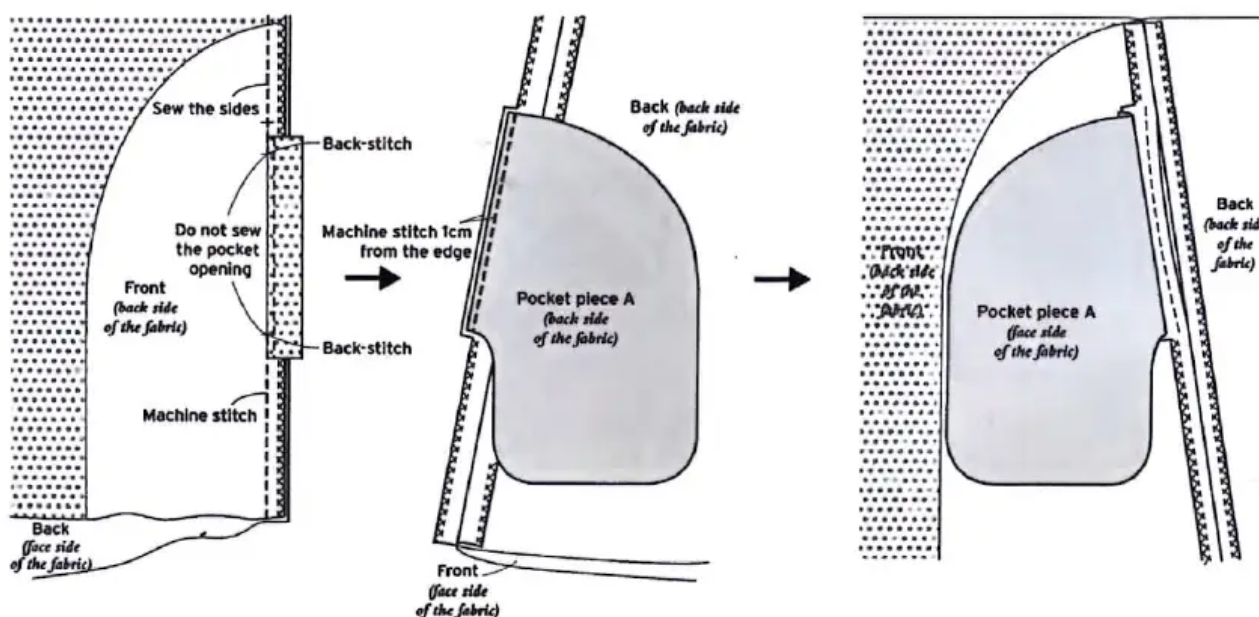
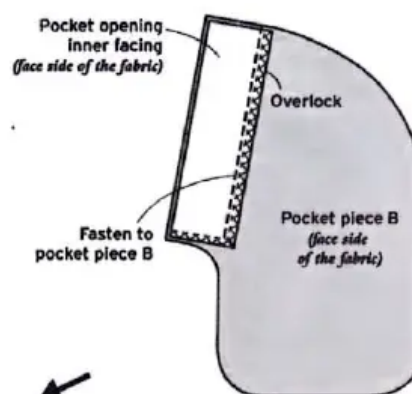


Pocket opening inner facing

(outer fabric x 1)



7 Sew the side seams and make the pockets



Handling napped fabrics

Napped fabrics (mossa, beaver, melton, shaggy) have been processed after weaving to raise the surface of the fabric, making them smooth and soft to the touch.

Handle napped fabrics in the following way so as not to impair their look and feel.

Machine stitching

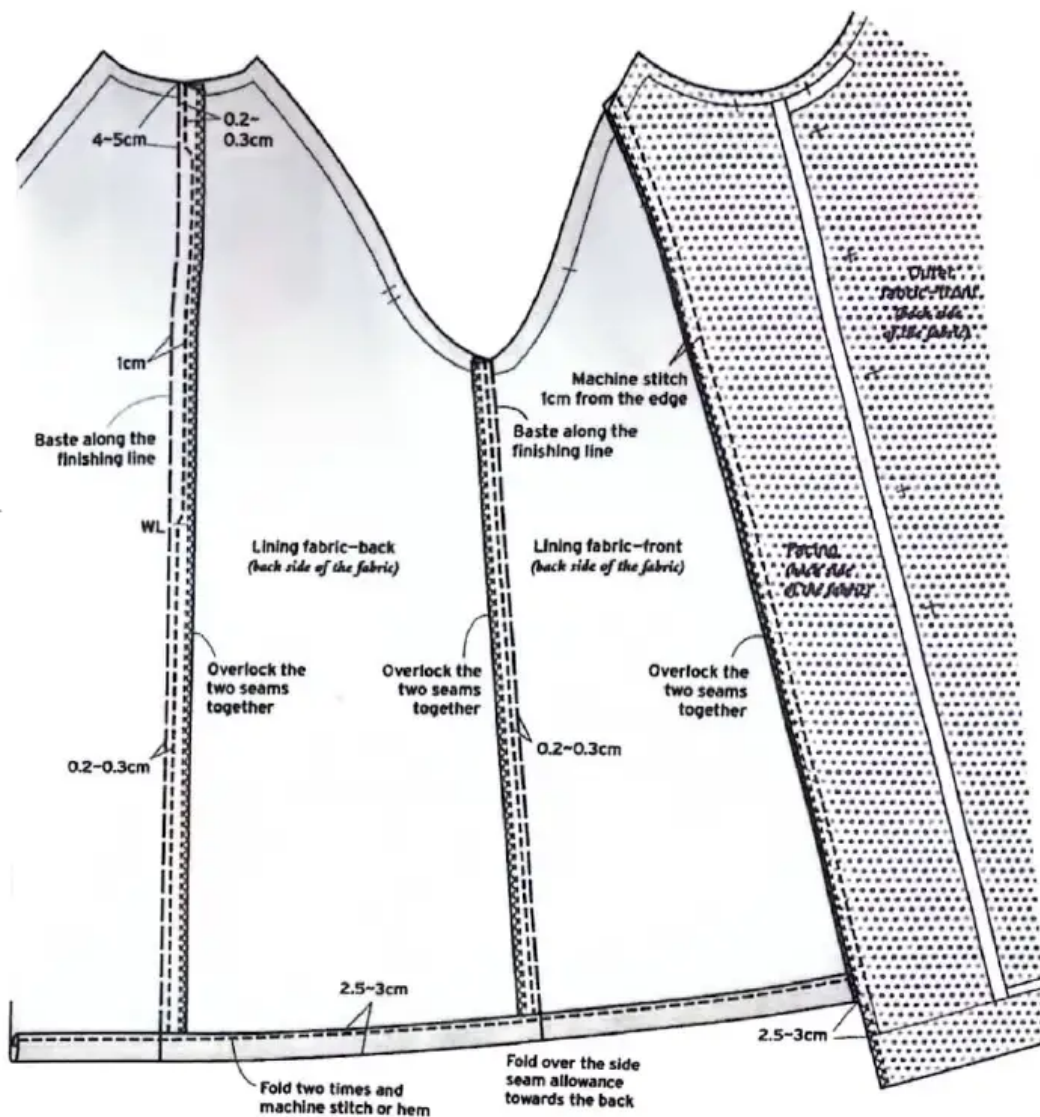
Use size 50 silk sewing-machine thread and size 11 or 14 sewing-machine needles, make the stitch width slightly narrow and increase the pressure of the sewing machine's presser foot.

Ironing tips

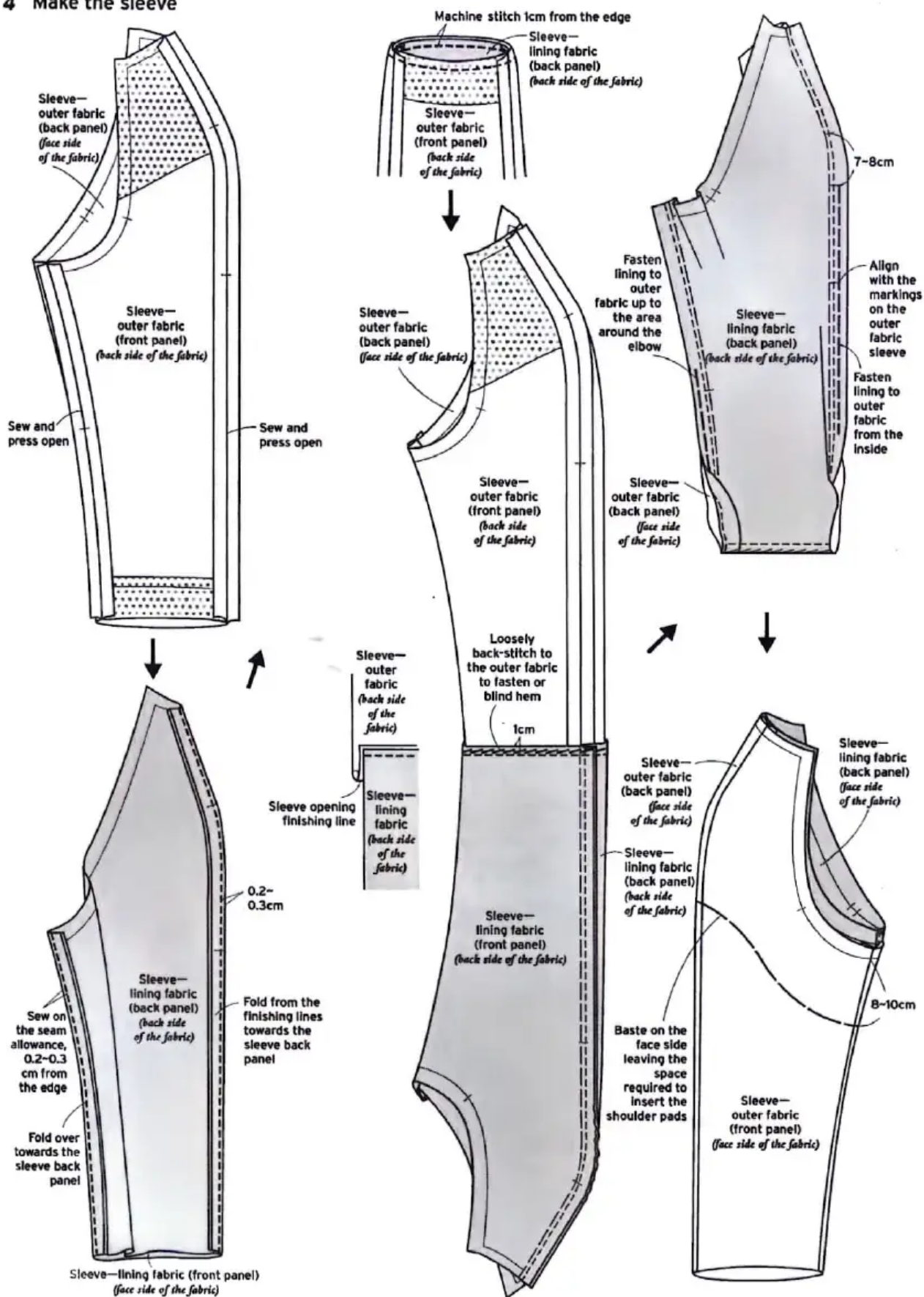
On the ironing board use a pressing cloth made from the same fabric as the garment or a pin board so as not to crush the pile of the napped fabric and so that the seam allowances do not make marks on the face side of the outer fabric. Apply water to the seams using a brush and press open the seam allowances being careful not to press down too hard.

When ironing on the face side of the fabric, apply the pressing cloth and press lightly over the surface.

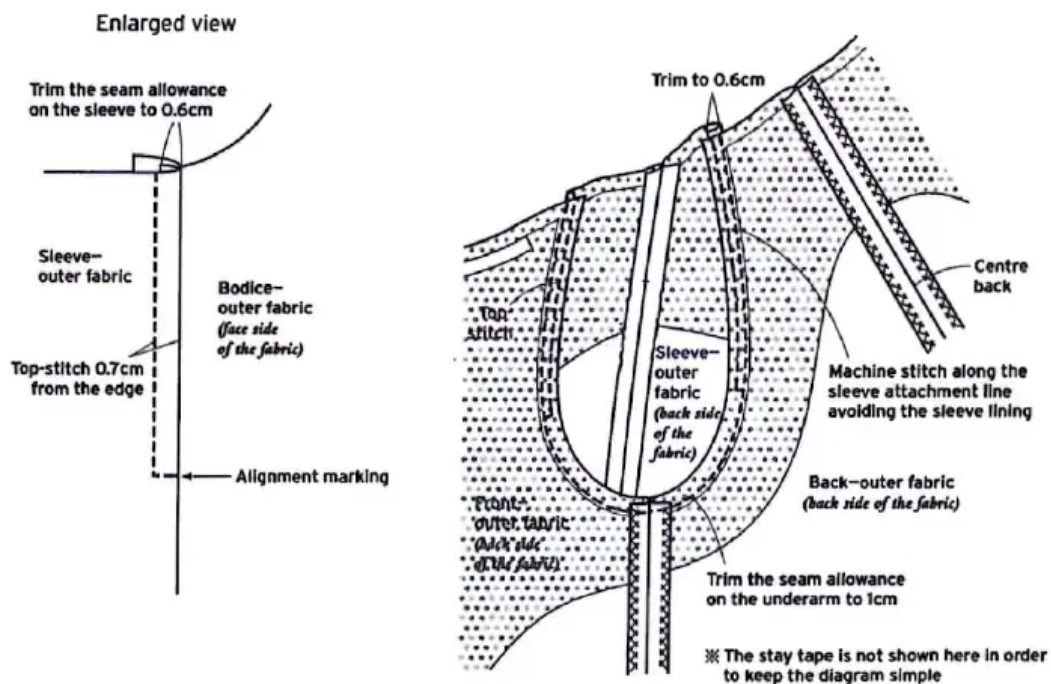
3 Sew the bodice lining and sew to the facing



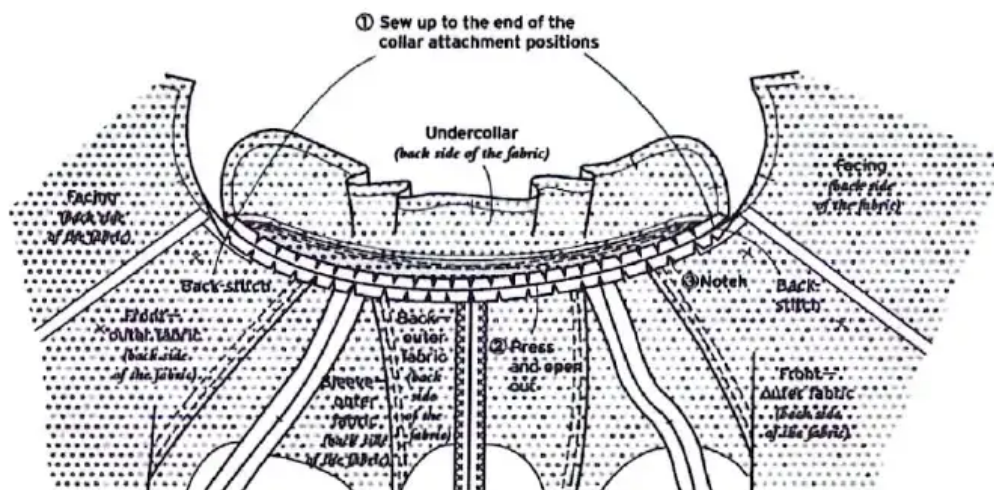
4 Make the sleeve



5 Attach the outer fabric sleeve

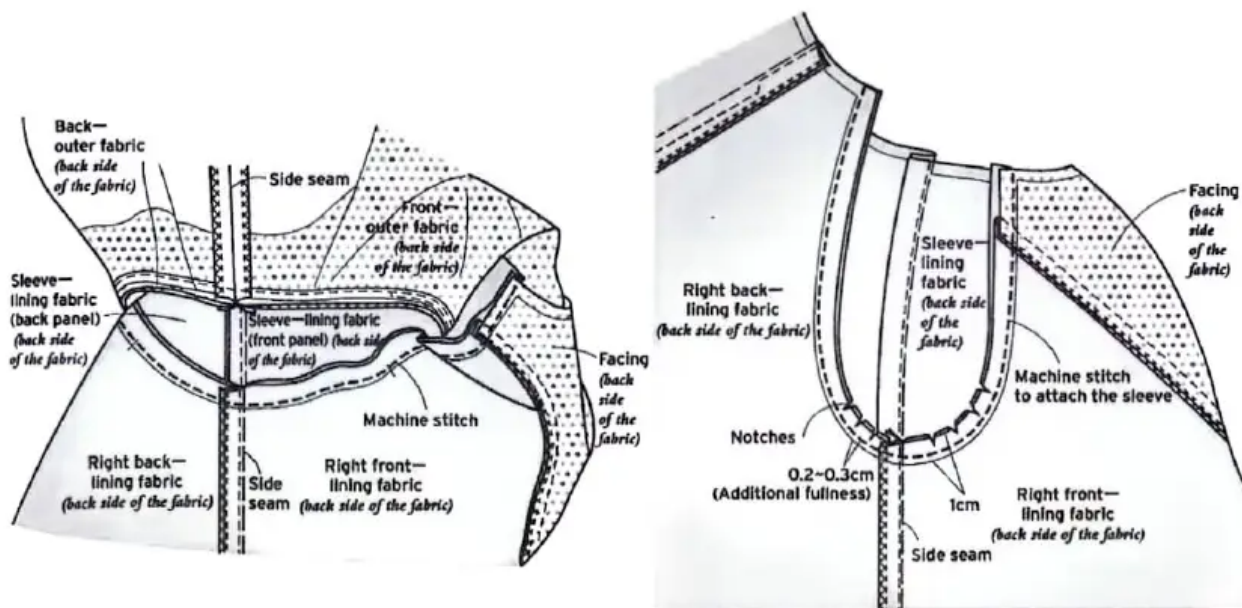


6 Attach the undercollar to the bodice outer fabric



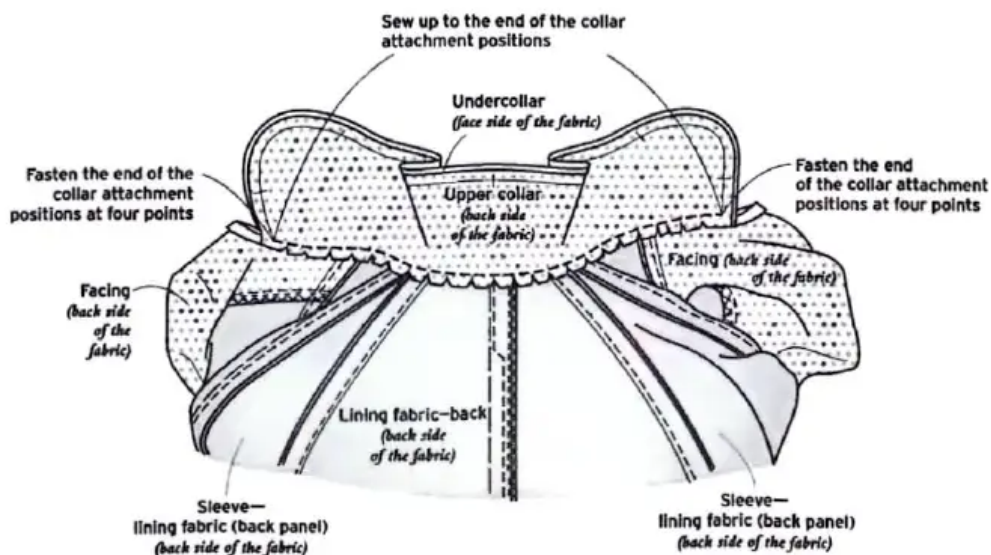
7 Attach the sleeve lining (attach by machine stitching to the bodice lining)

(When viewed from the bodice lining)

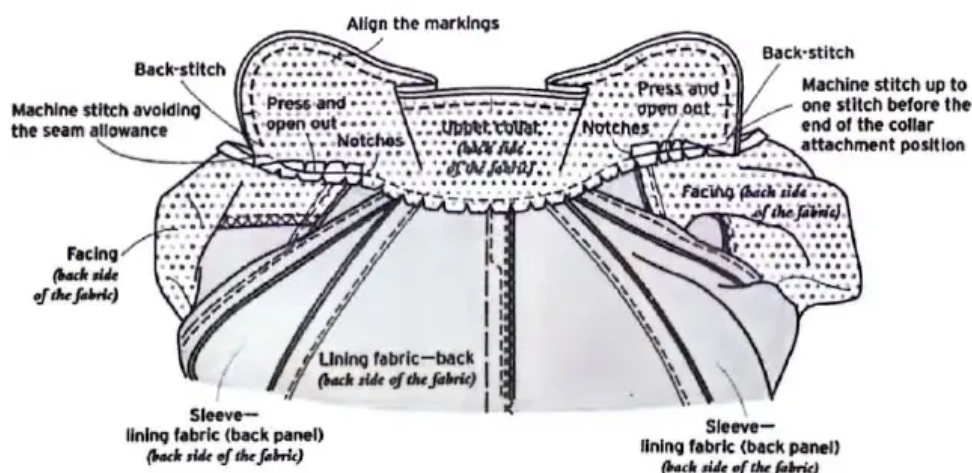


After machine-stitching to attach the sleeve, trim the seam allowance on the underarm of the bodice lining and notch

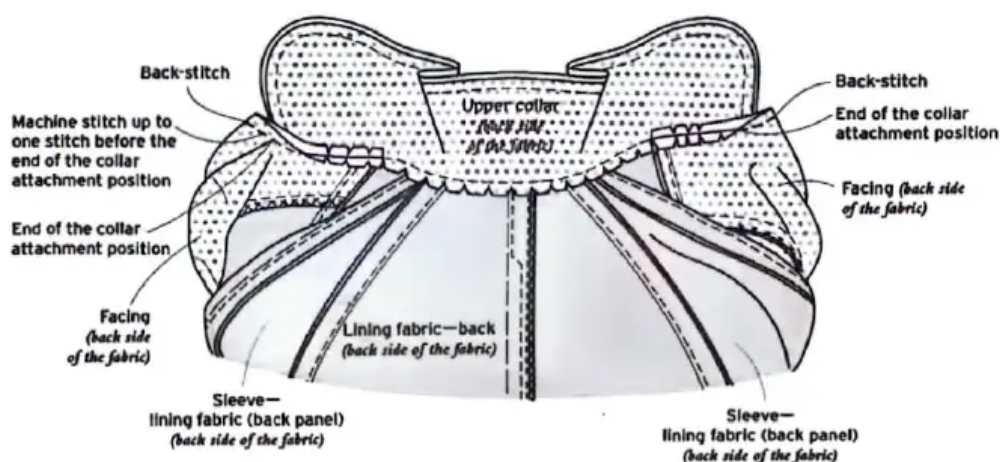
8 Attach the upper collar to the bodice lining and align the upper collar and the undercollar



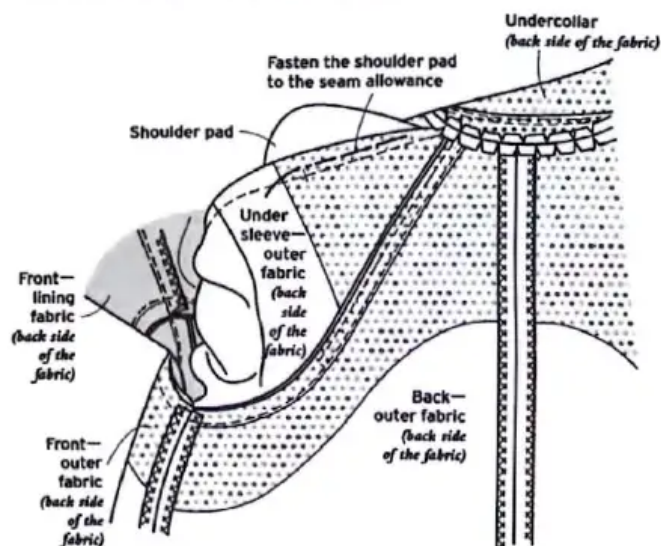
9 Sew around the outer edge of the collar and neaten the seam allowance



10 Sew the upper edge of the front edges

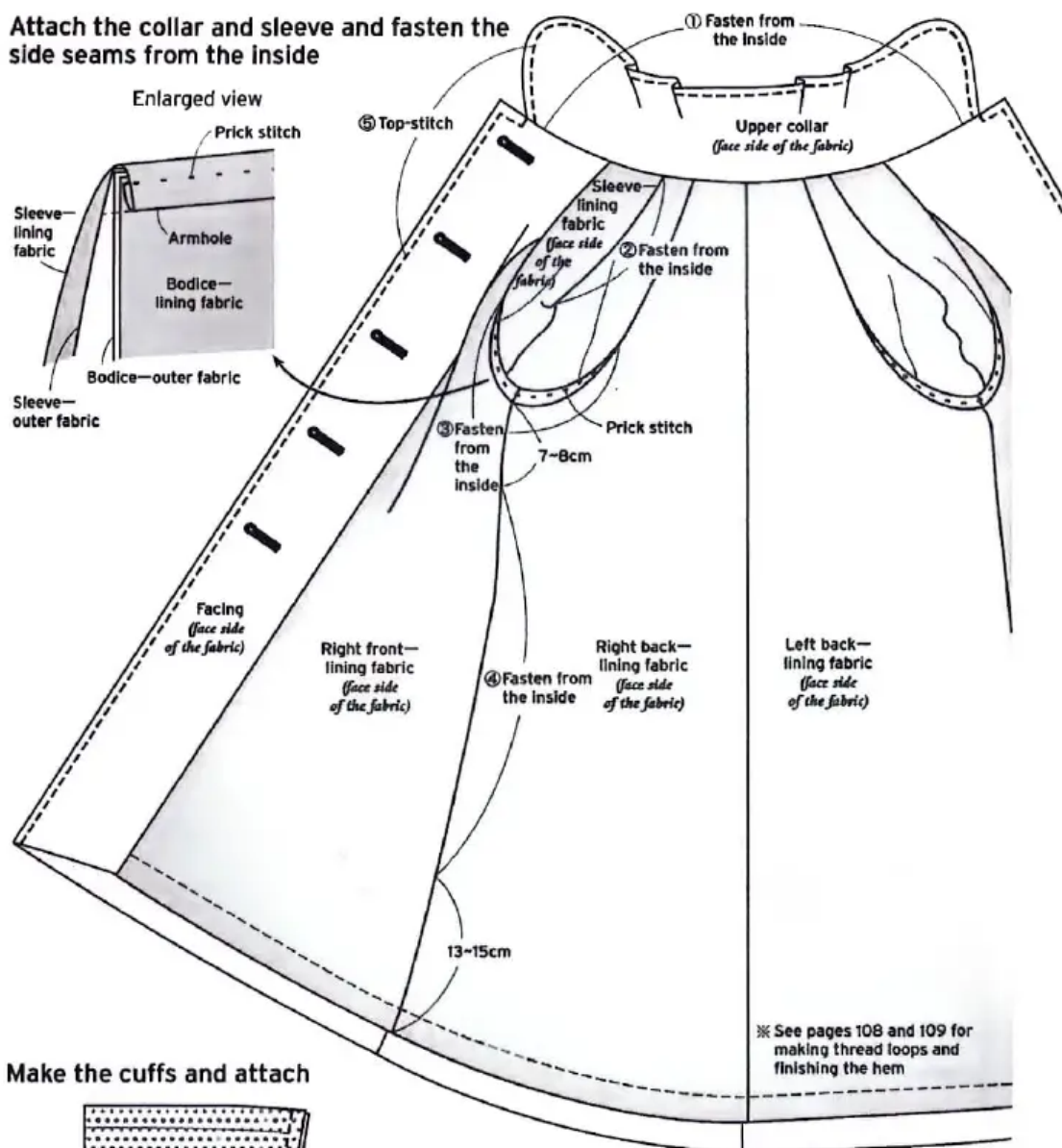


11 Attach the shoulder pads

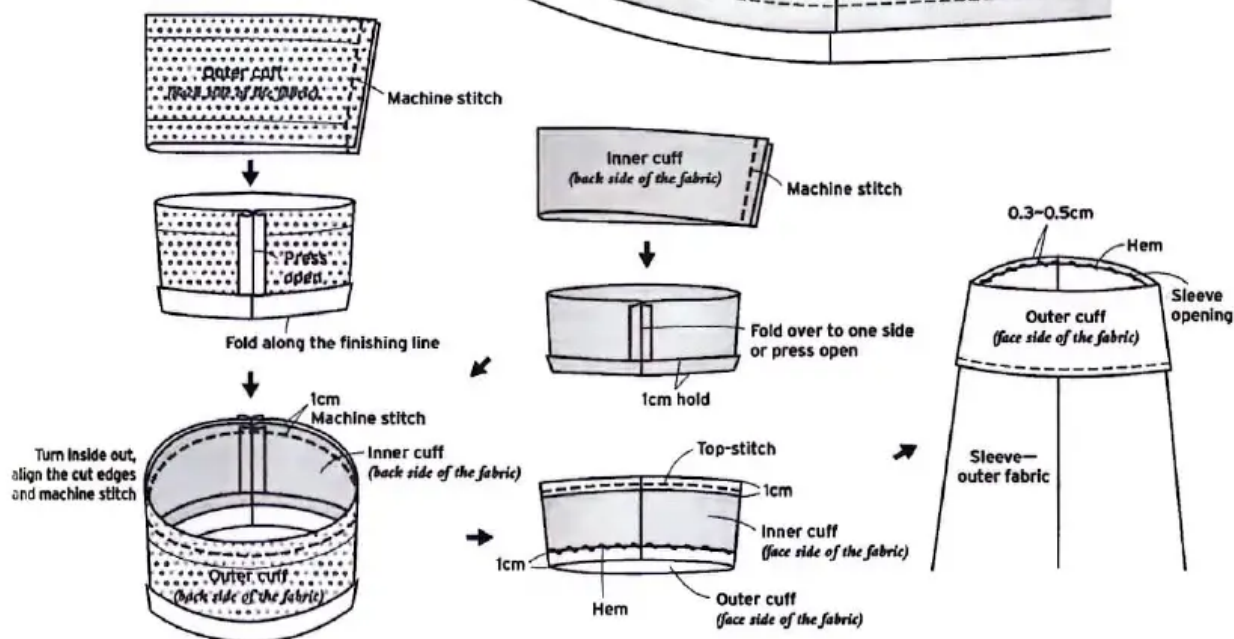


12 Finish the hem (see pages 108 and 109)

13 Attach the collar and sleeve and fasten the side seams from the inside



14 Make the cuffs and attach



7. Sewing Individual Parts

The following is an explanation of sewing techniques for individual parts.

Coat pockets

Because the pockets of a coat that is worn as the outermost garment serve a very practical purpose, they should be functional and easy to use, and sewn on strongly.

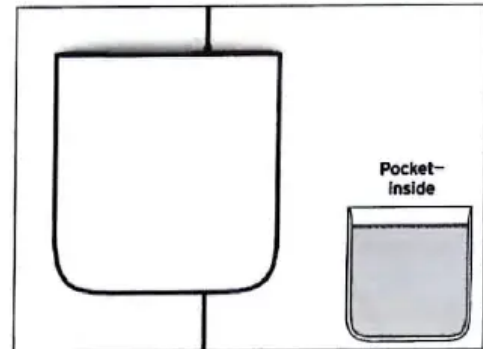
Pockets may either be attached to the surface of the bodice or a pocket opening created by making a slit in the outer fabric.

Select a sewing method that does not impair the silhouette of the coat if something were to be placed in the pocket.

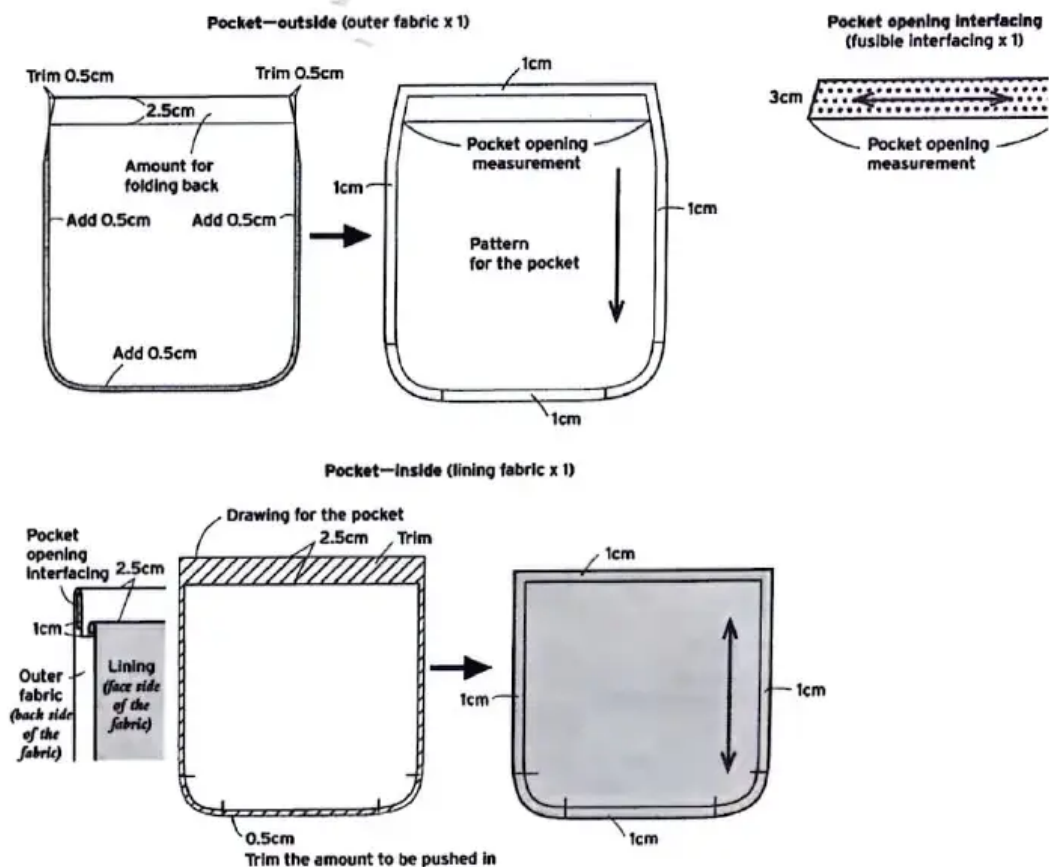
The diagrams below illustrate sewing a pocket on the bodice right panel.

Undecorated patch pocket

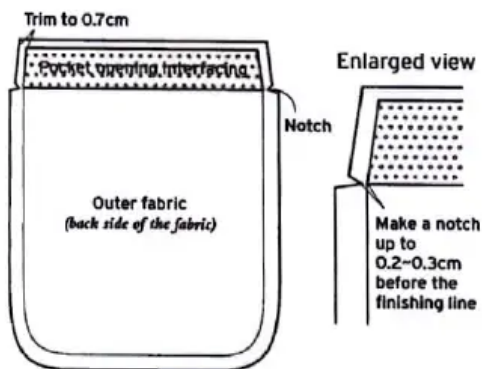
Patch pockets can either be fastened down with top-stitching or left undecorated. The undecorated pocket is suitable for heavy-weight woolen fabrics such as tweed and flannel that fray easily.



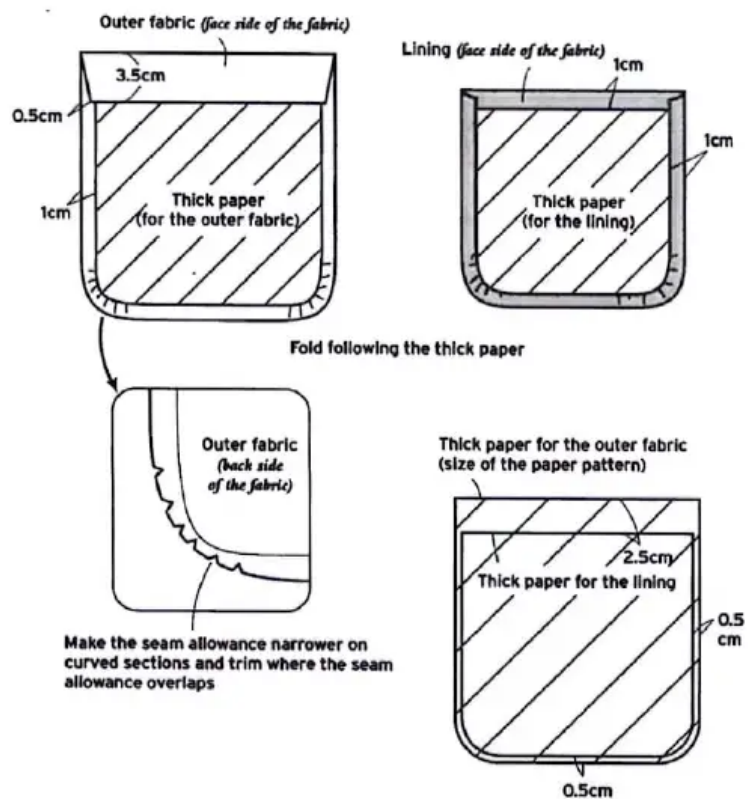
Cutting out



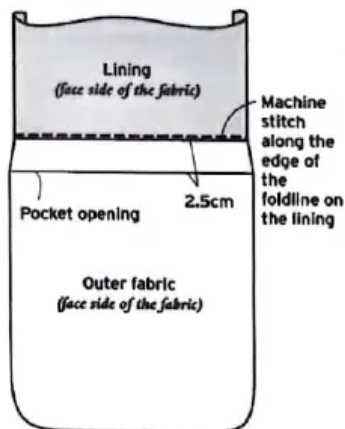
1 Apply fusible interfacing to the pocket opening



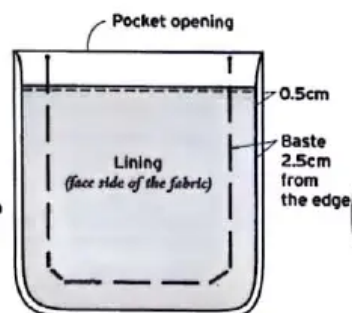
2 Fix the shape of the pocket



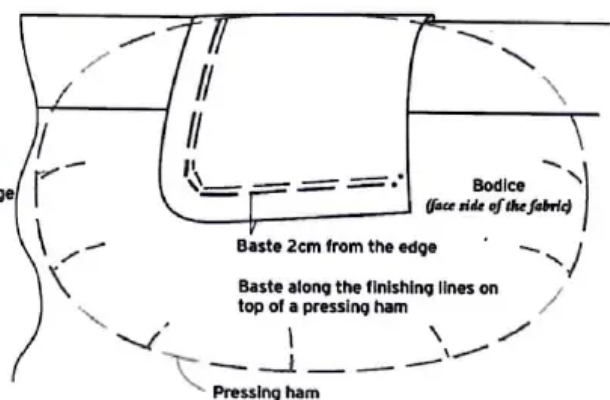
3 Sew together the outer fabric and the lining



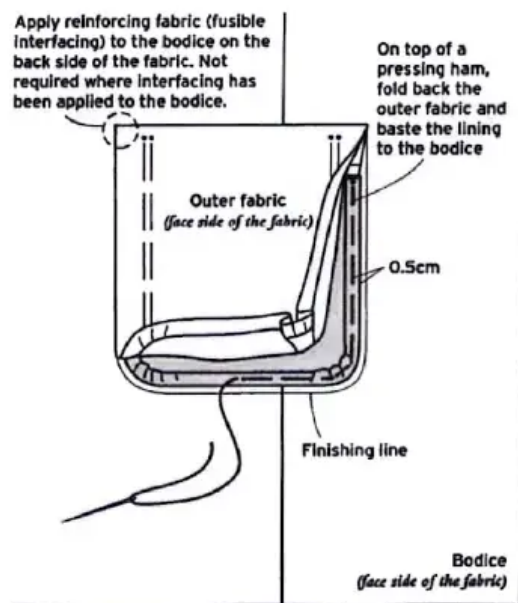
4 Align the outer fabric and the lining



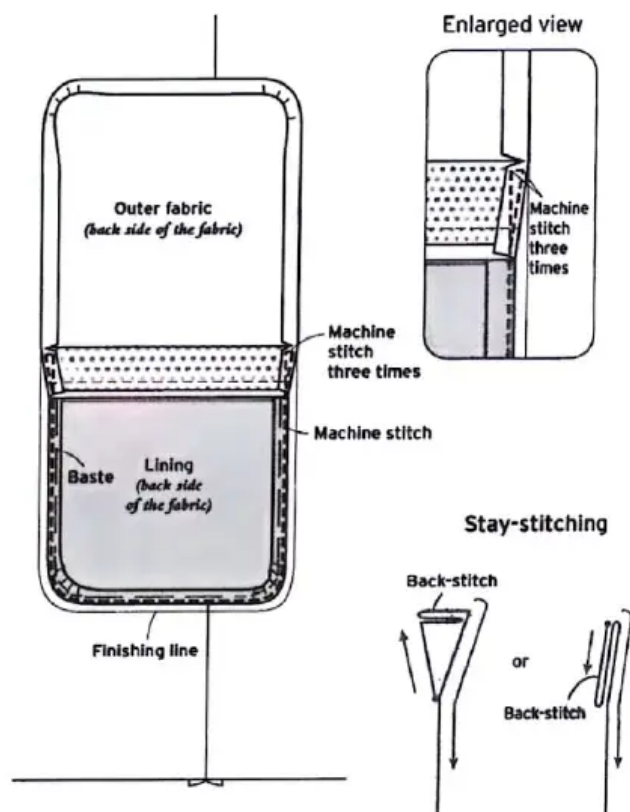
5 Baste to the pocket attachment position



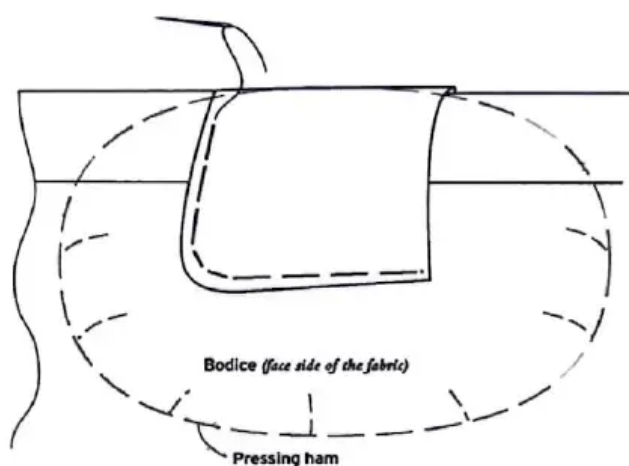
6 Baste to fasten the lining



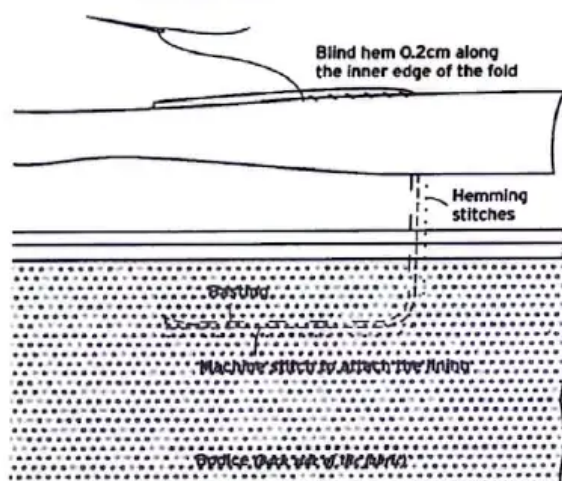
7 Remove the basting in the pocket and machine stitch the lining to the bodice



8 Place the outer fabric on top and baste



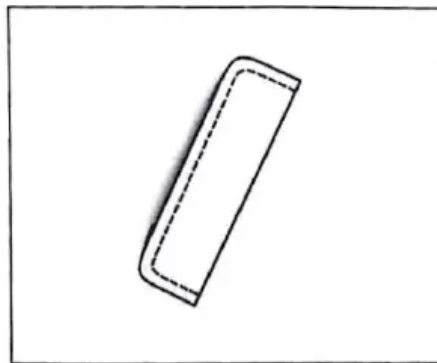
9 Fasten the pocket outer fabric to the bodice



Hacking pocket

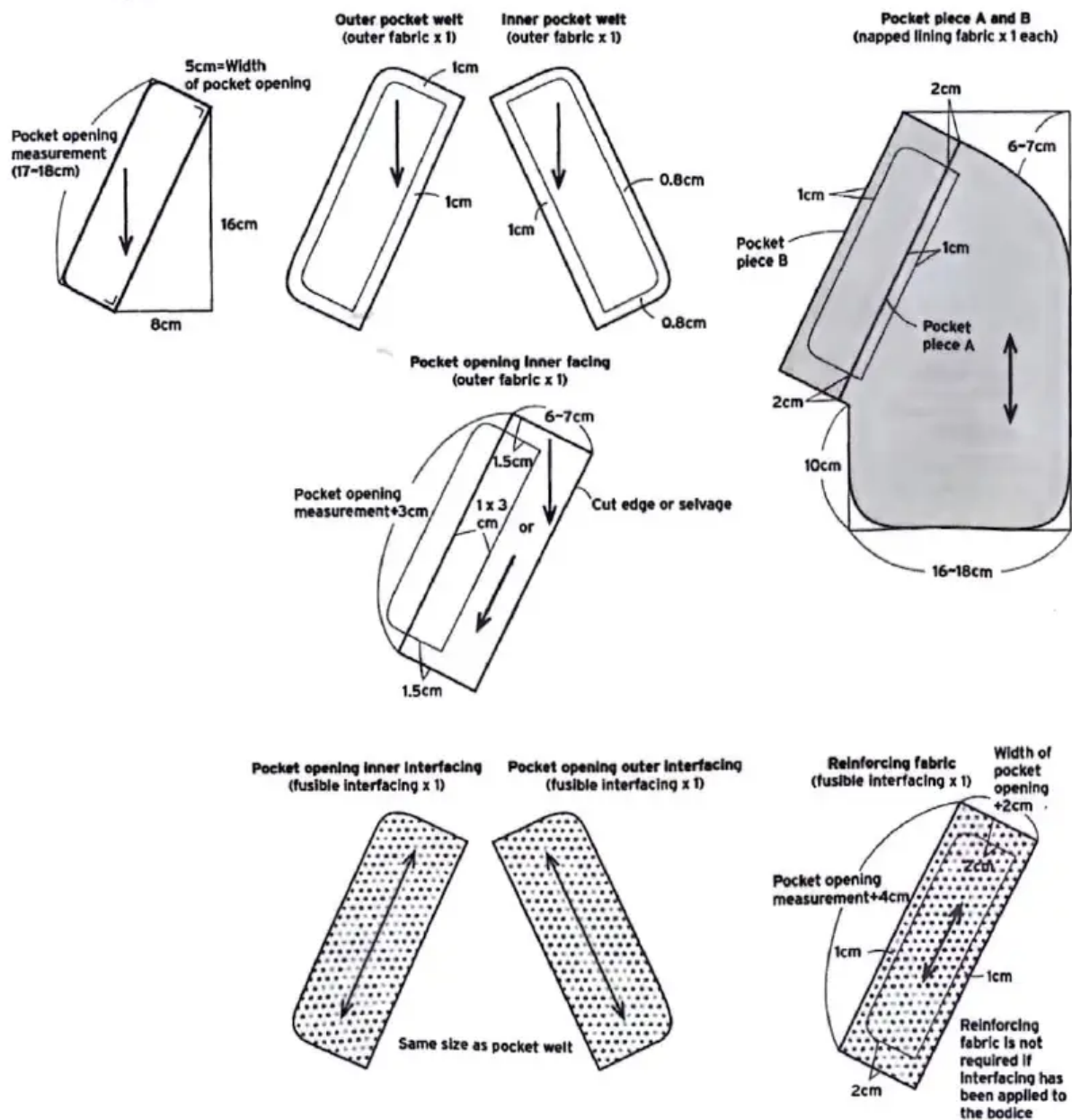
A simple, highly practical pocket that can be made in any kind of fabric. It can be top-stitched on or left undecorated.

Example A shows the standard method for sewing the hacking pocket that is suitable for light- to medium-weight wool and Example B, a method that is suitable for heavy-weight wools.

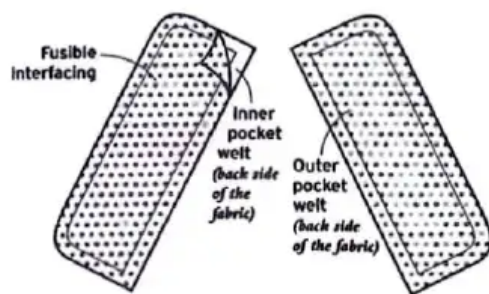


A Standard method

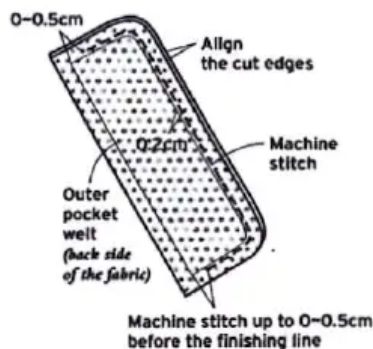
Cutting out



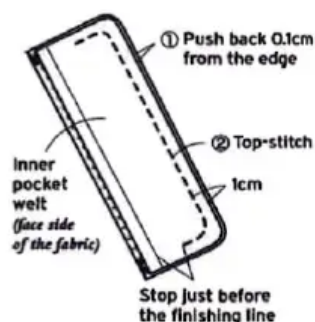
1 Apply fusible interfacing to the pocket welt



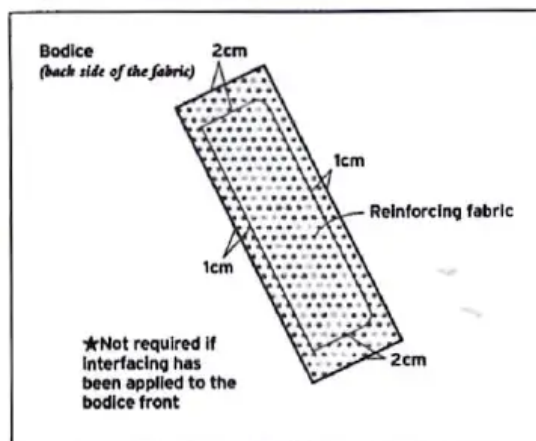
2 With the right sides of the outer and inner pocket welts together, machine stitch around the pocket welt



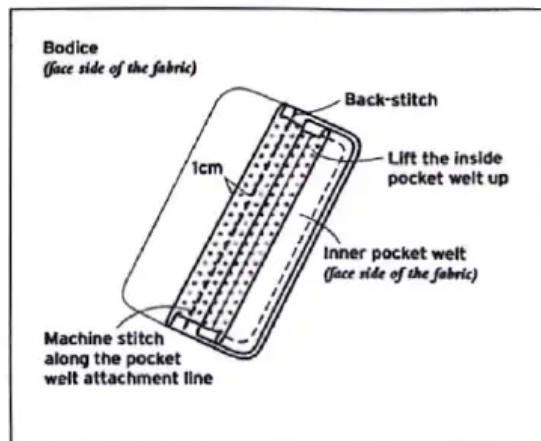
3 Turn the pocket welt to the right side, neaten and top stitch



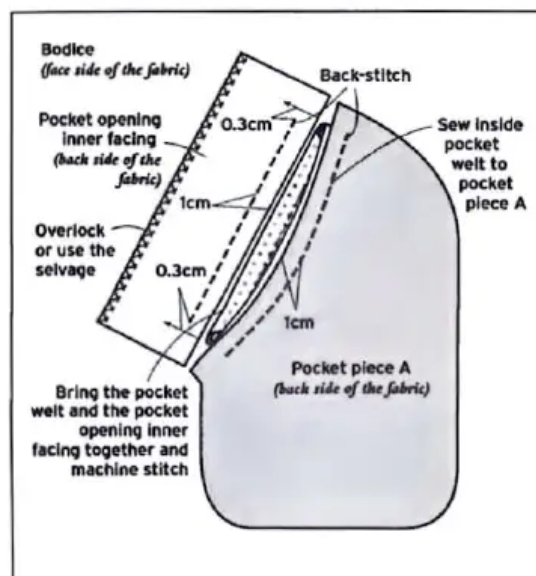
4 Apply reinforcing fabric to the pocket position on the bodice



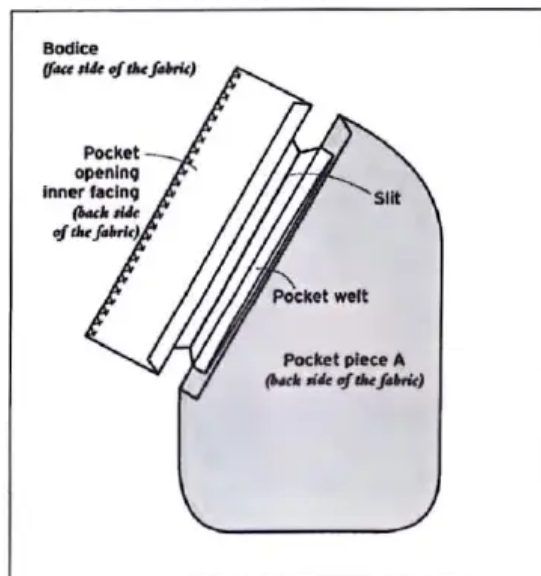
5 Attach the pocket welt to bodice



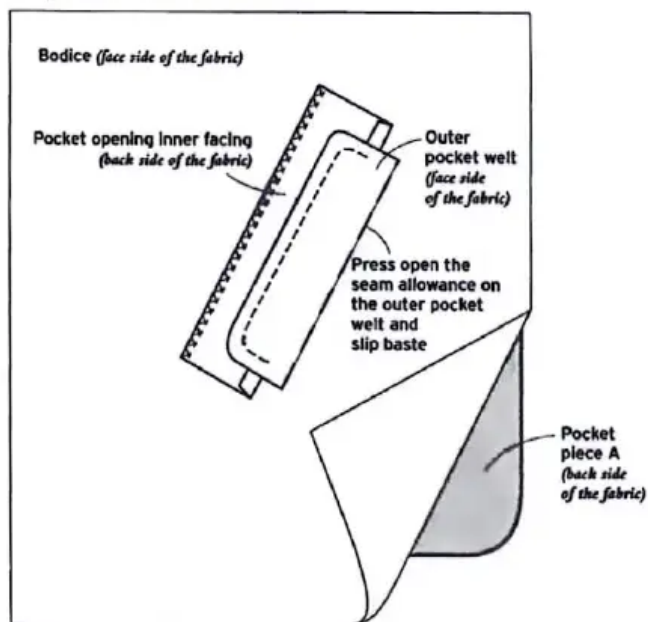
6 Attach pocket piece A and the pocket opening inner facing



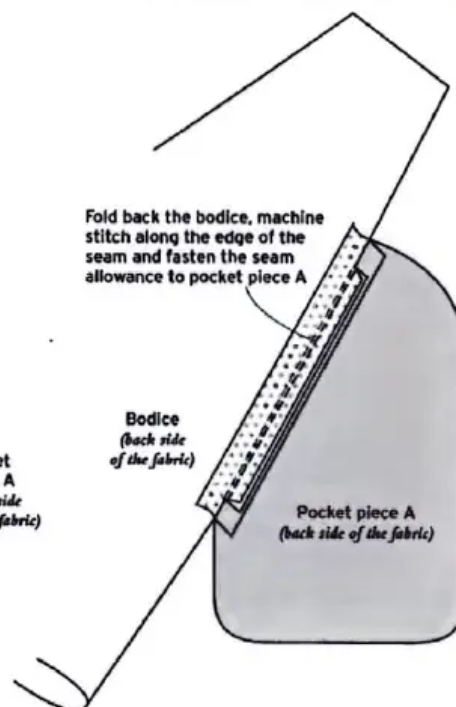
7 Fold back the pocket piece, pocket welt and pocket opening inner facing and make a slit in the bodice



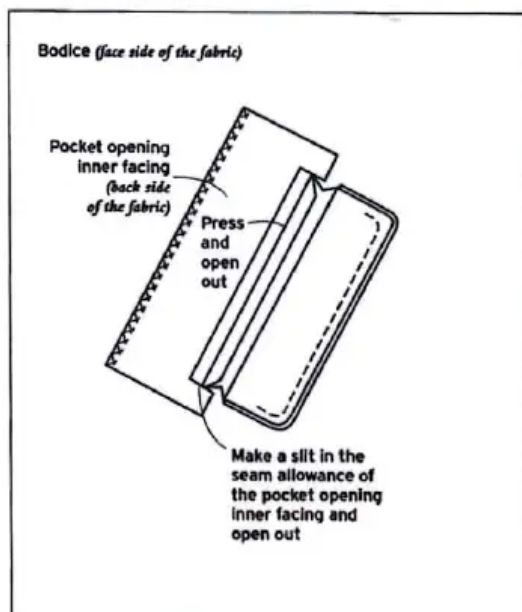
- 8** Turn pocket piece A to the bodice back side and baste the outer and inner pocket welt to fasten



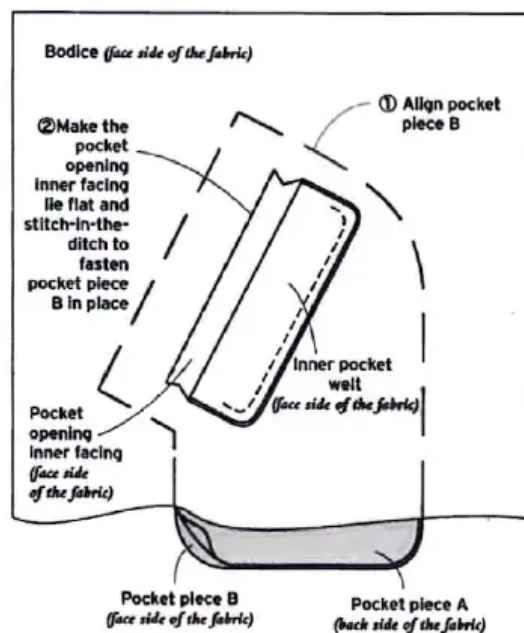
- 9** Attach the pocket welt seam allowance to the pocket piece A seam allowance



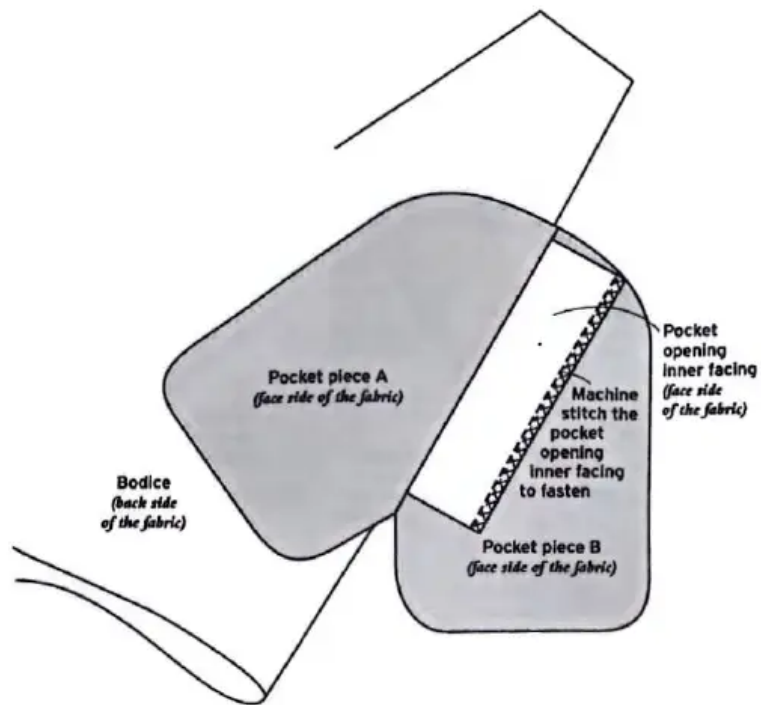
- 10** Turn the pocket opening inner facing to the bodice back side



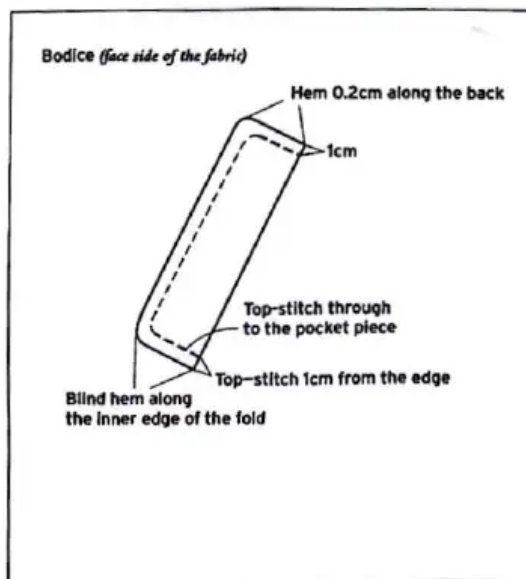
- 11** Attach pocket piece B



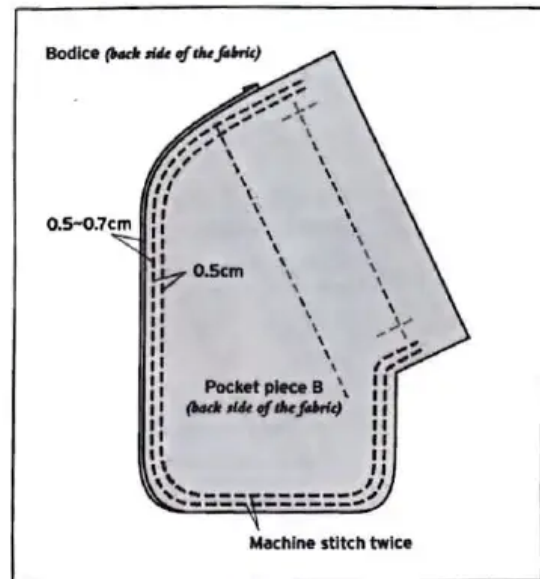
12 Fasten the pocket opening inner facing to pocket piece B



13 Fasten both edges of the pocket welt

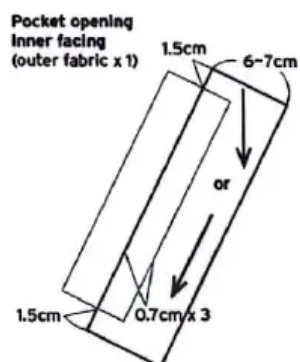
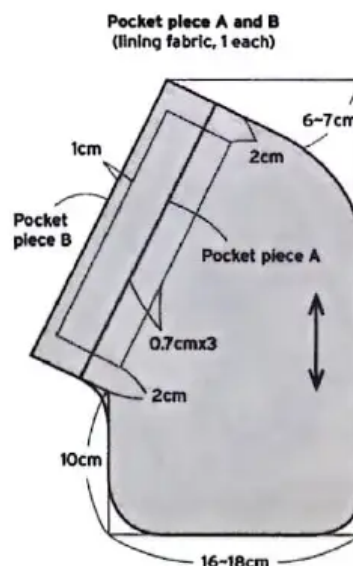
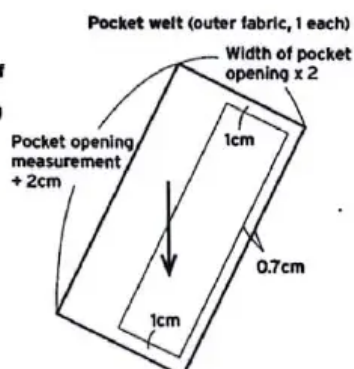
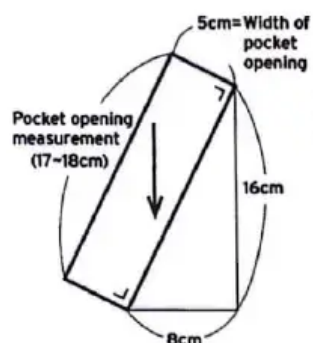


14 Machine stitch around the pocket piece

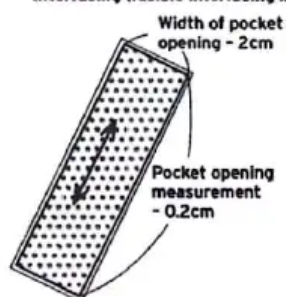


B With heavy-weight fabrics

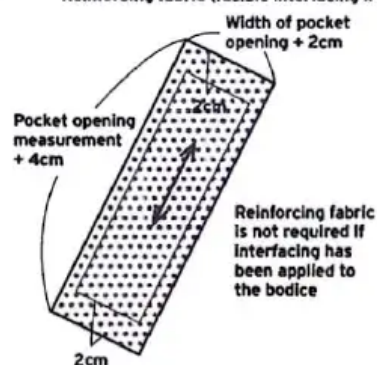
Cutting out



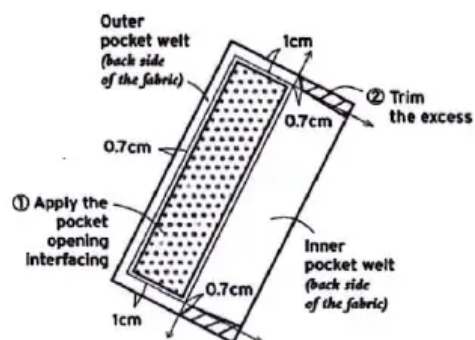
Pocket opening interfacing (fusible interfacing x 1)



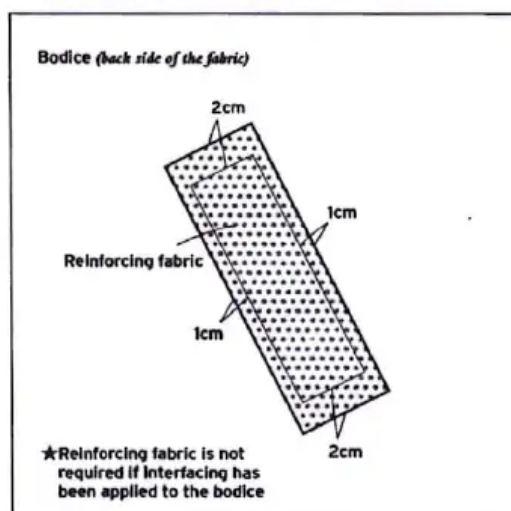
Reinforcing fabric (fusible interfacing x 1)



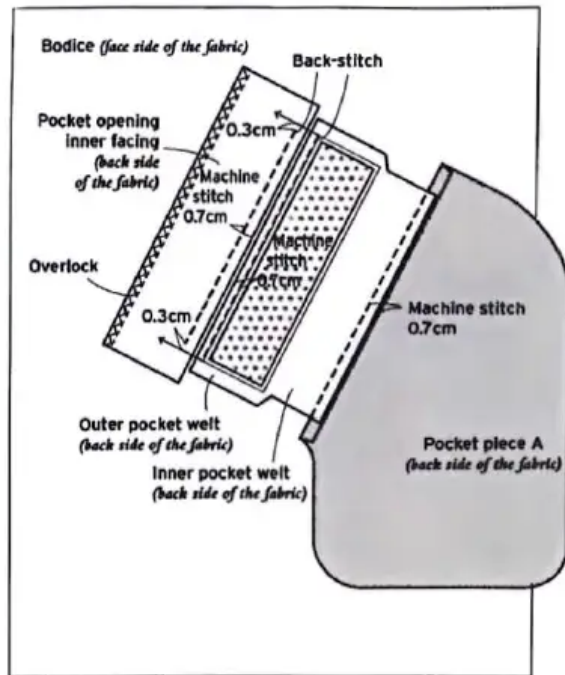
1 Apply the pocket opening interfacing to the pocket welt and trim the excess seam allowance



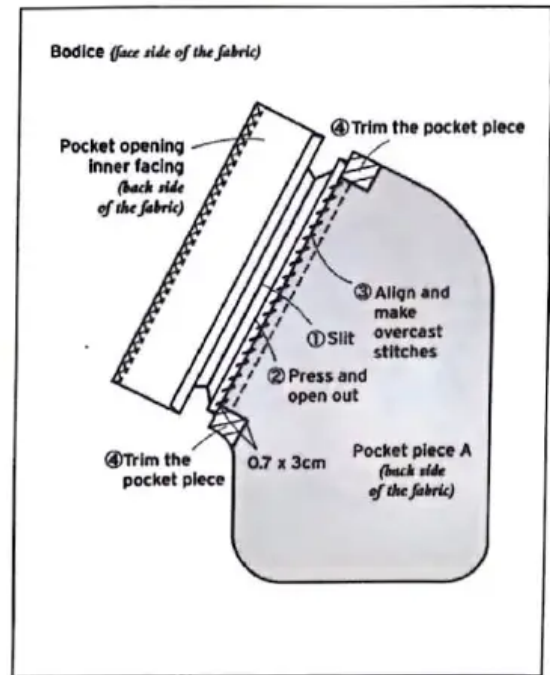
2 Apply the reinforcing fabric to the pocket position on the bodice



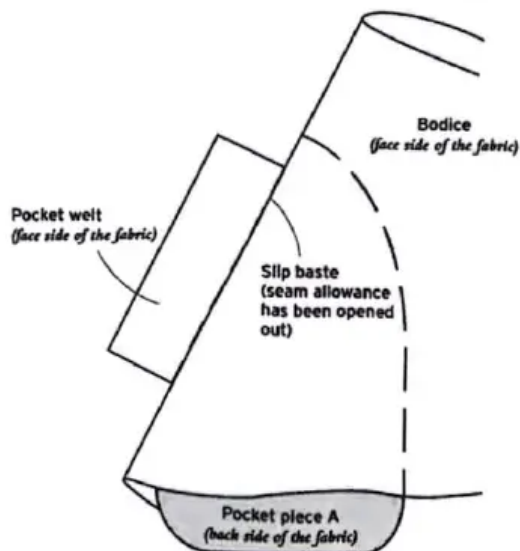
3 Attach the pocket welt, pocket piece A and the pocket opening inner facing



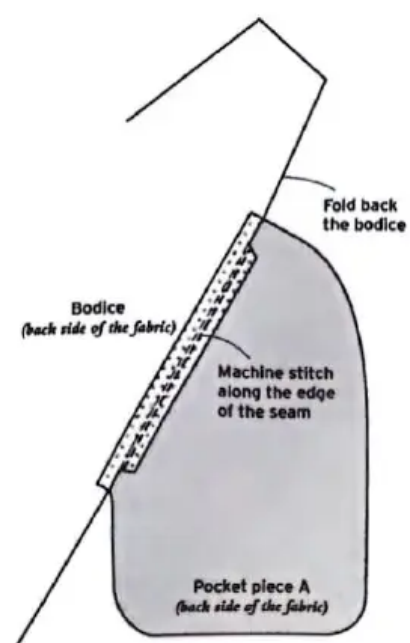
4 Make a slit in the bodice



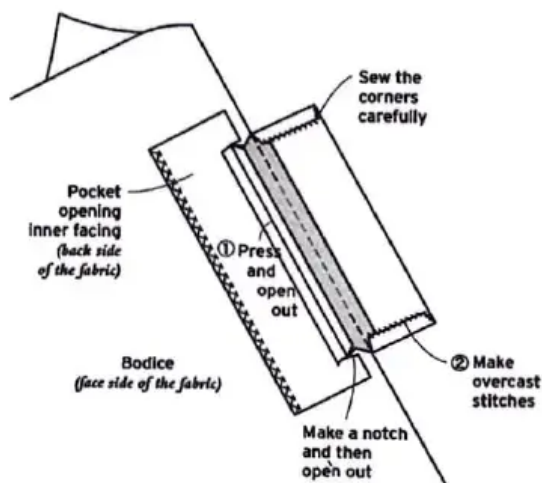
5 Turn pocket piece A to the bodice back side and neaten the pocket welt



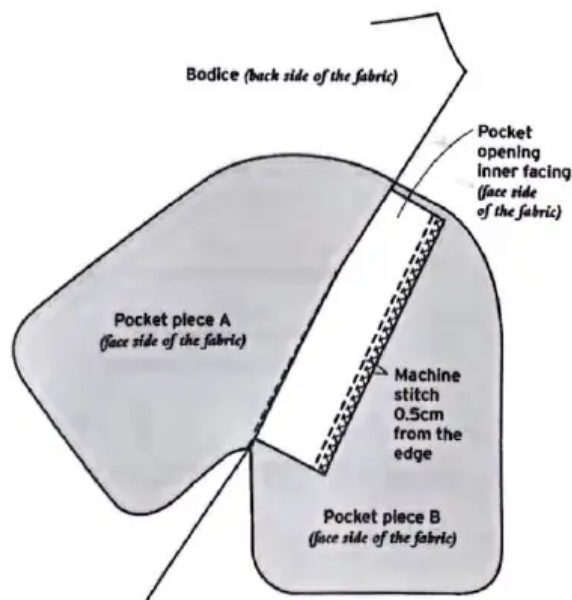
6 Fasten the pocket welt to pocket piece A



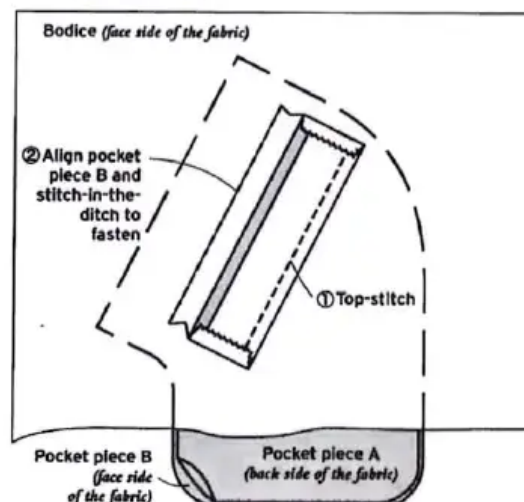
- 7** Make overcast stitches on both edges of the pocket welt and turn the pocket opening inner facing to the bodice back side



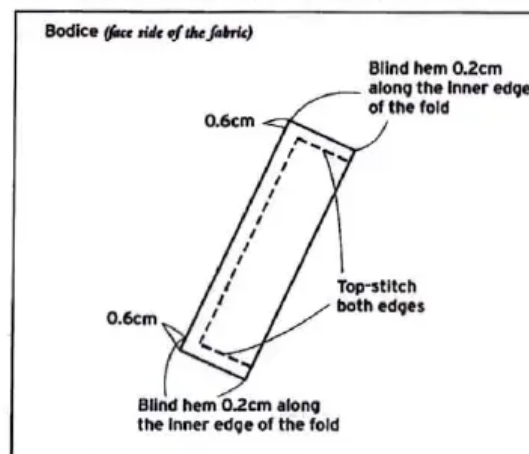
- 9** Fasten the pocket opening inner facing to pocket piece B



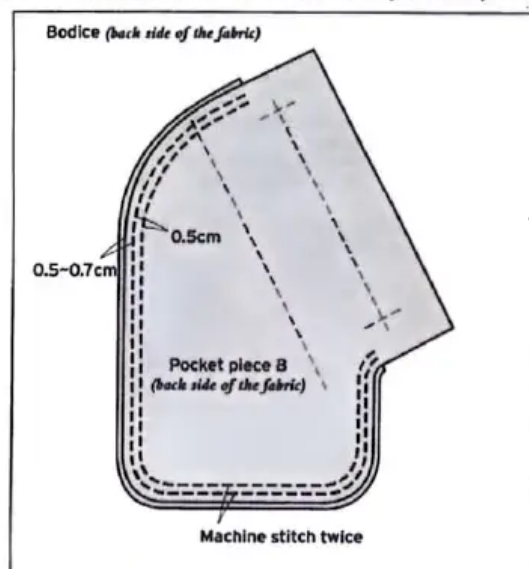
- 8** Top-stitch the pocket welt and attach pocket piece B



- 10** Fasten both edges of the pocket welt

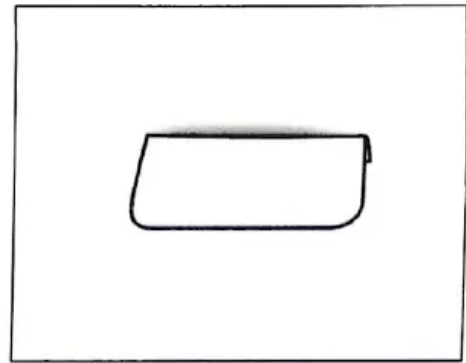


- 11** Machine stitch around the pocket piece

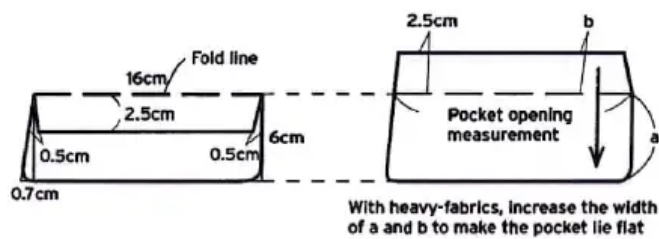


Hacking pocket with flap

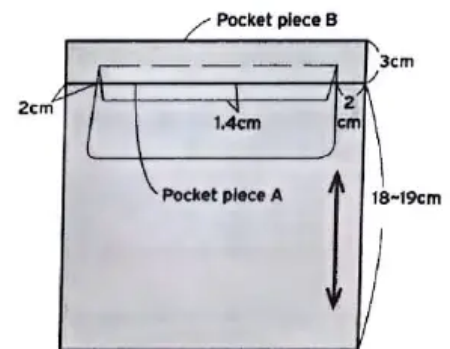
A pocket where the pocket opening is cut out as an extension of the pocket flap. It is easy to use and is often seen on coats and jackets.



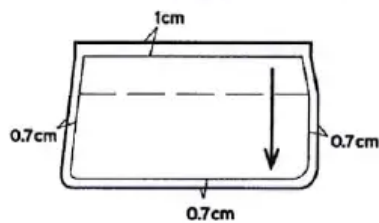
Cutting out



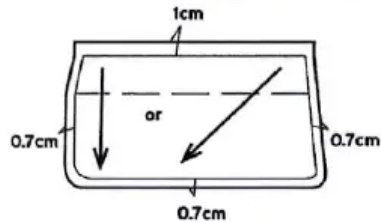
Pocket piece A and B (lining fabric x 1 each)



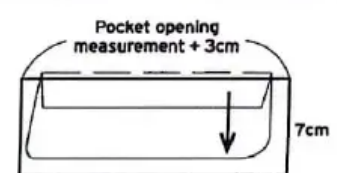
Outside facing flap (outer fabric x 1)



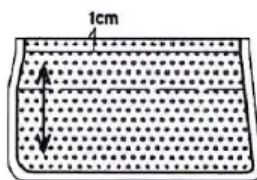
Inside facing flap (outer fabric x 1)



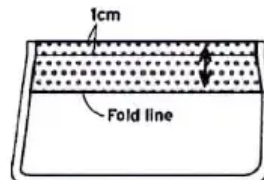
Pocket opening Inner facing (outer fabric x 1)



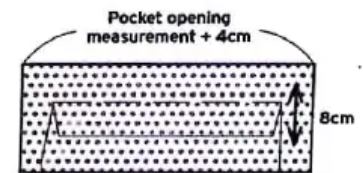
Outside facing flap (fusible interfacing x 1)



Inside facing flap (fusible interfacing x 1)

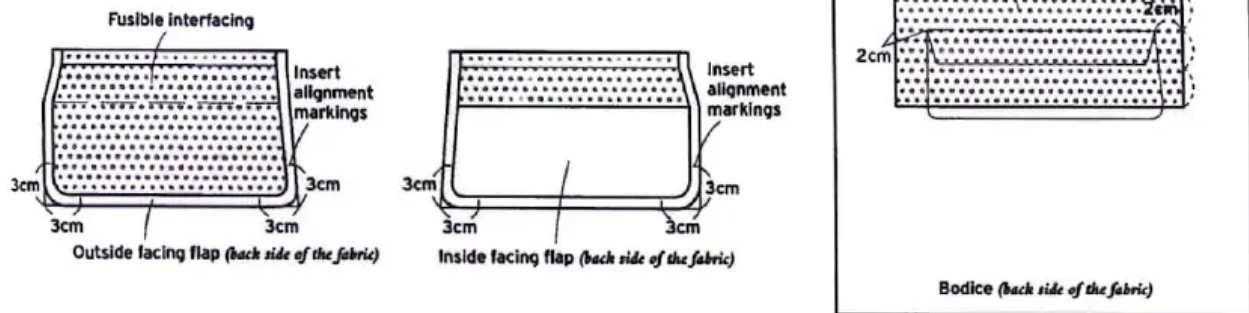


Reinforcing fabric (fusible interfacing x 1)

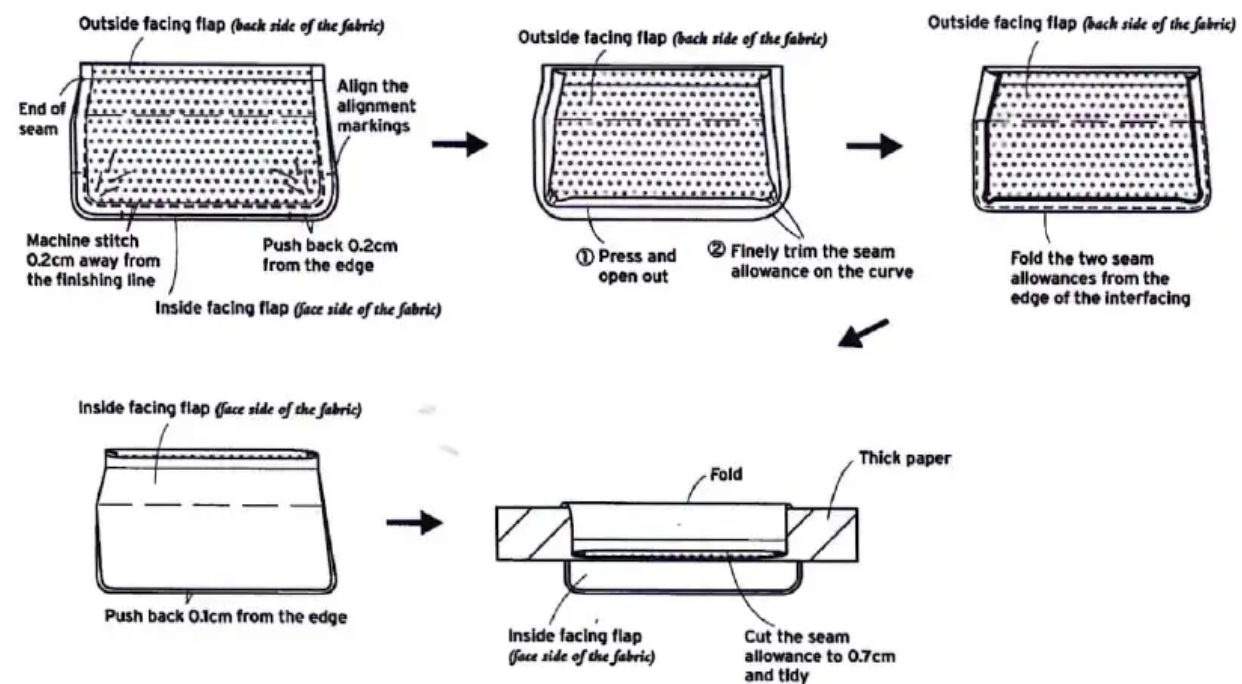


Reinforcing fabric is not required if interfacing has been applied to the bodice

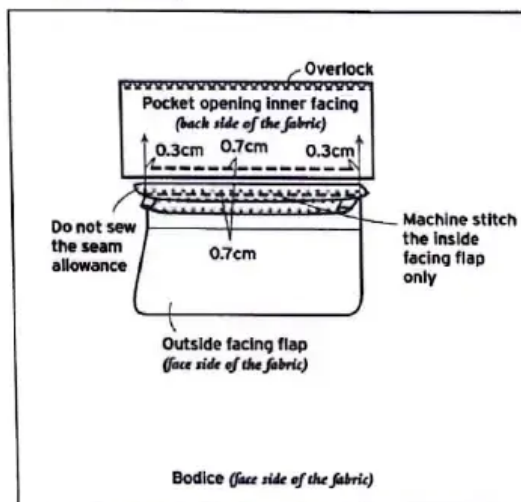
1 Apply fusible interfacing to the reinforcing fabric



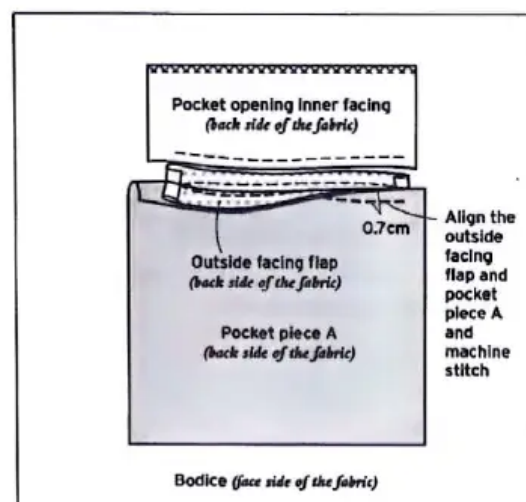
2 Make the flap



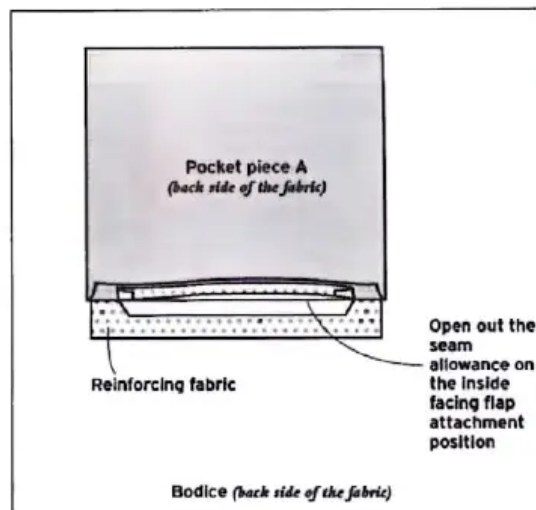
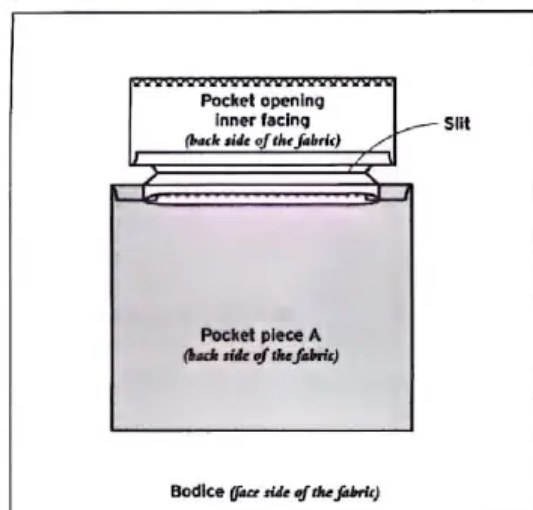
3 Attach the flap and the pocket opening inner facing



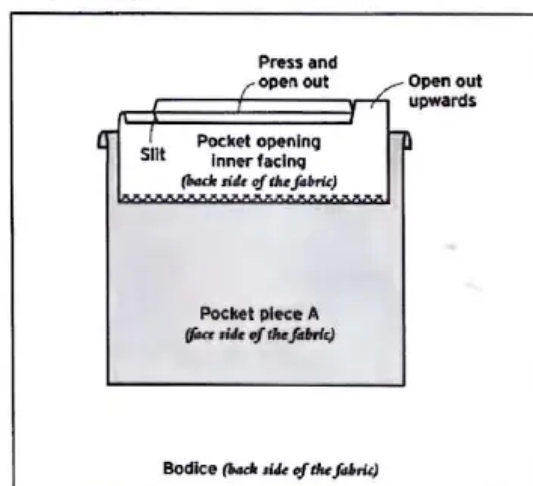
4 Attach pocket piece A to the outer flap



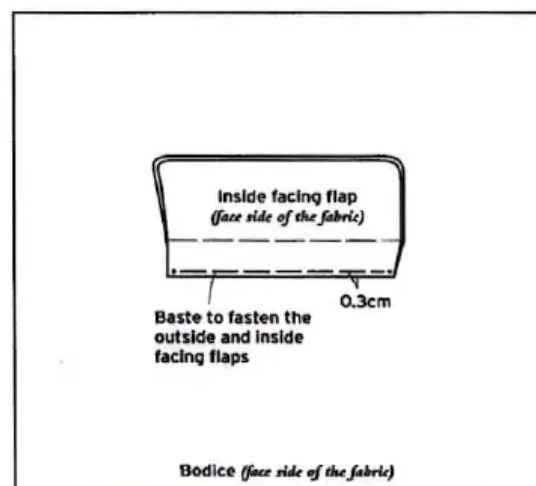
5 Make a slit in the bodice and turn pocket piece A to the bodice back side



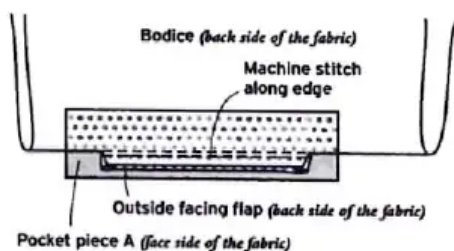
6 Turn the pocket opening inner facing to the bodice back side and press open the seam allowance



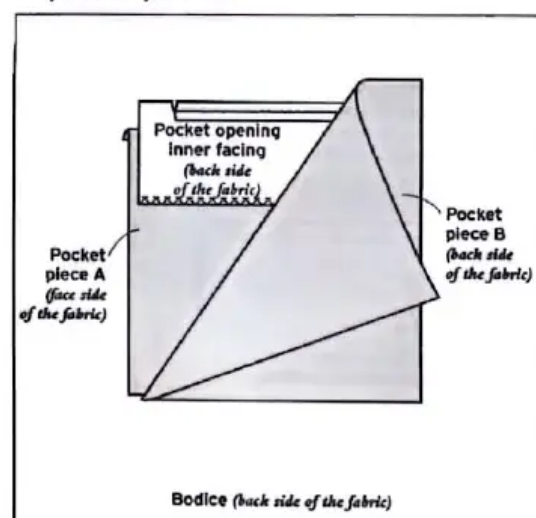
7 Fasten together the outside and inside facing flaps



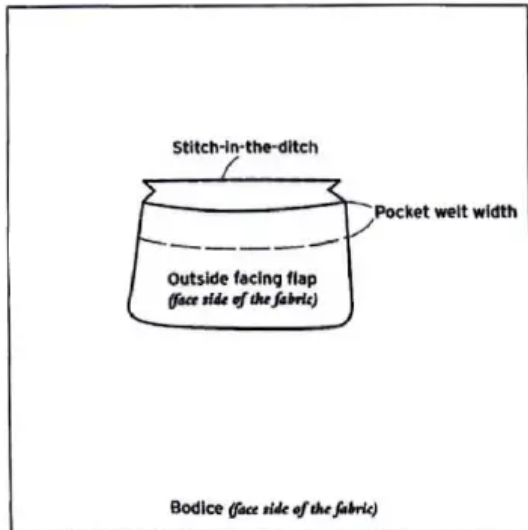
8 Fold up the bodice and machine stitch the seam allowance to hold in place



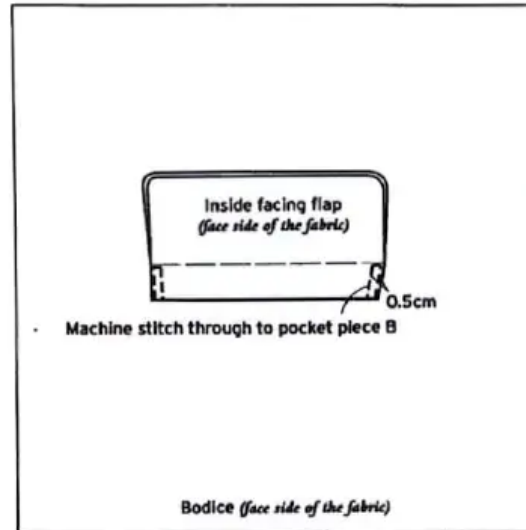
9 Align pocket pieces A and B and fasten the pocket opening inner facing and pocket piece B



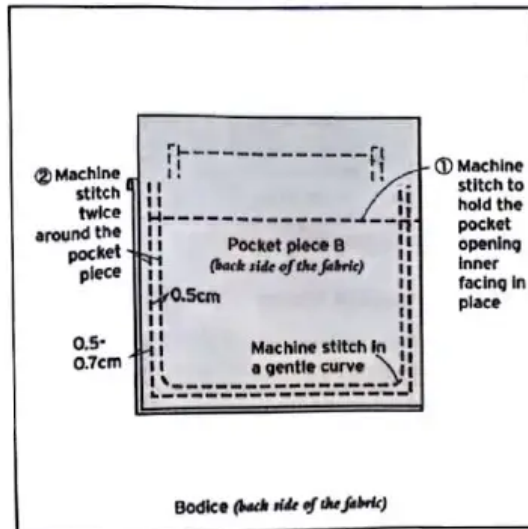
10 Stitch-in-the-ditch on the face side to fasten pocket piece B



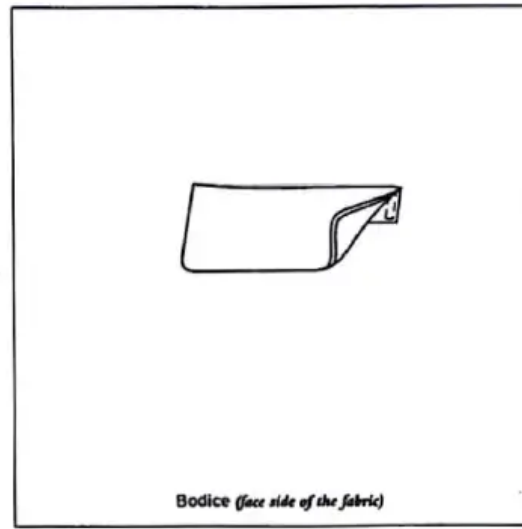
11 Fasten both edges of the pocket



12 Fasten the pocket opening inner facing to pocket piece B and machine stitch around the pocket piece

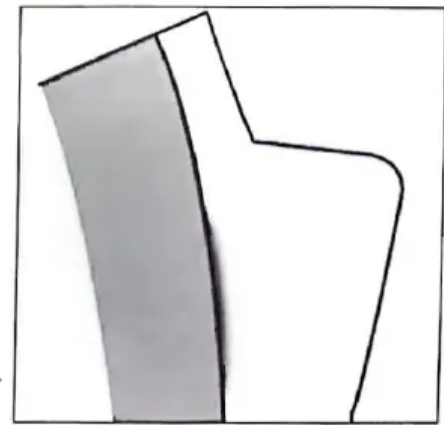
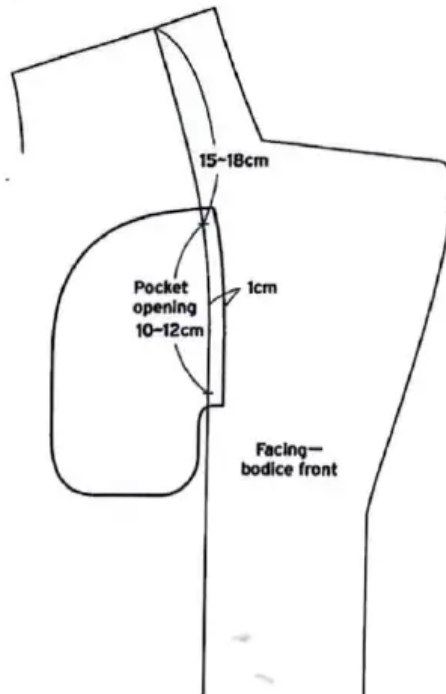


13 Finished pocket



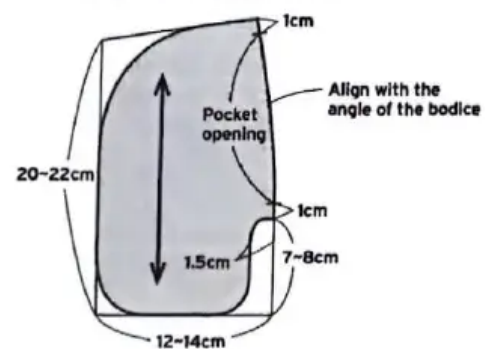
In-seam pocket

A pocket that is attached to the inside of a garment. Following is an explanation of how to make an in-seam pocket using the seams of the facing and lining. This kind of pocket is usually inserted into the left bodice panel seam.

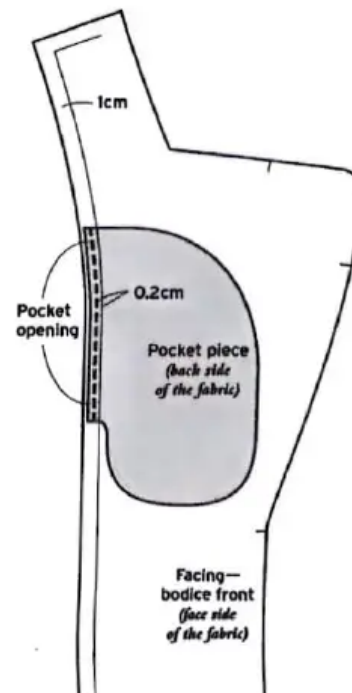
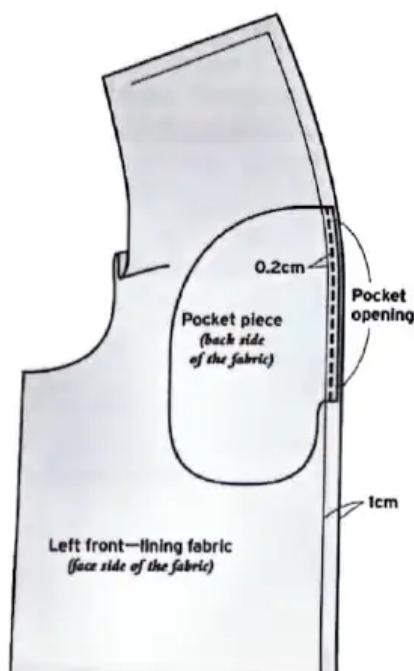


Cutting out

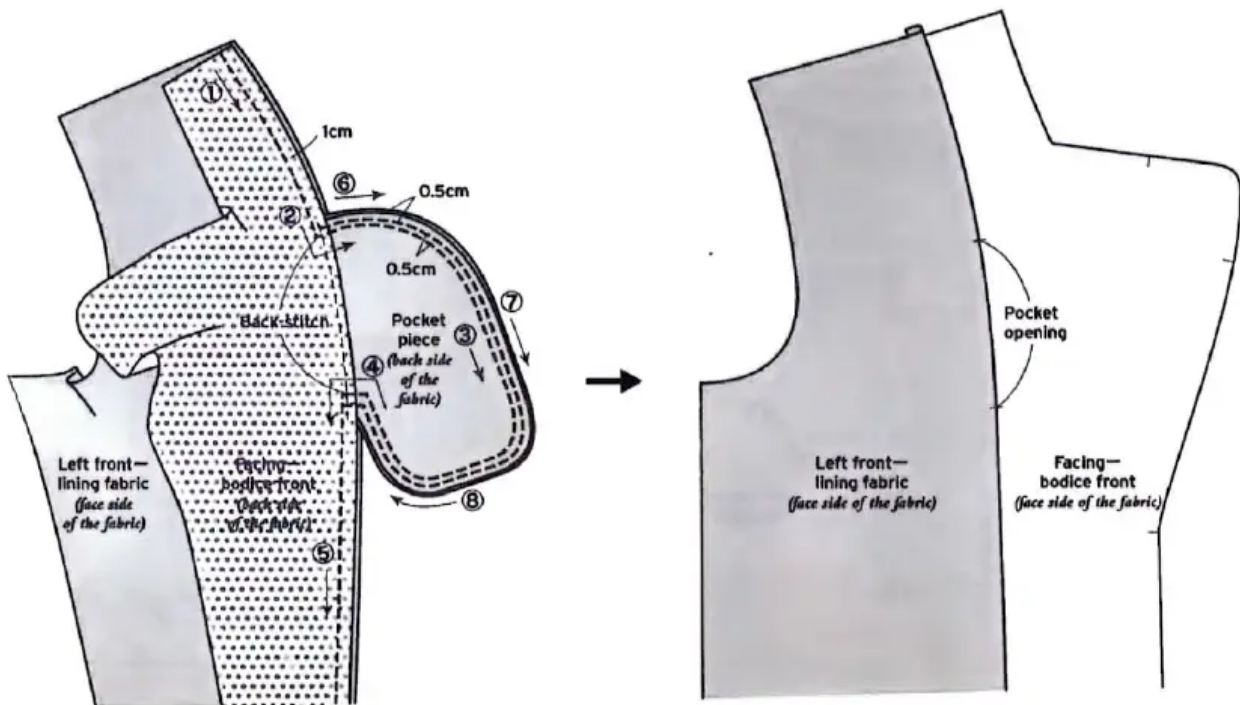
Pocket piece (lining fabric x 2)



1 Attach the pocket piece to the facing and the bodice lining



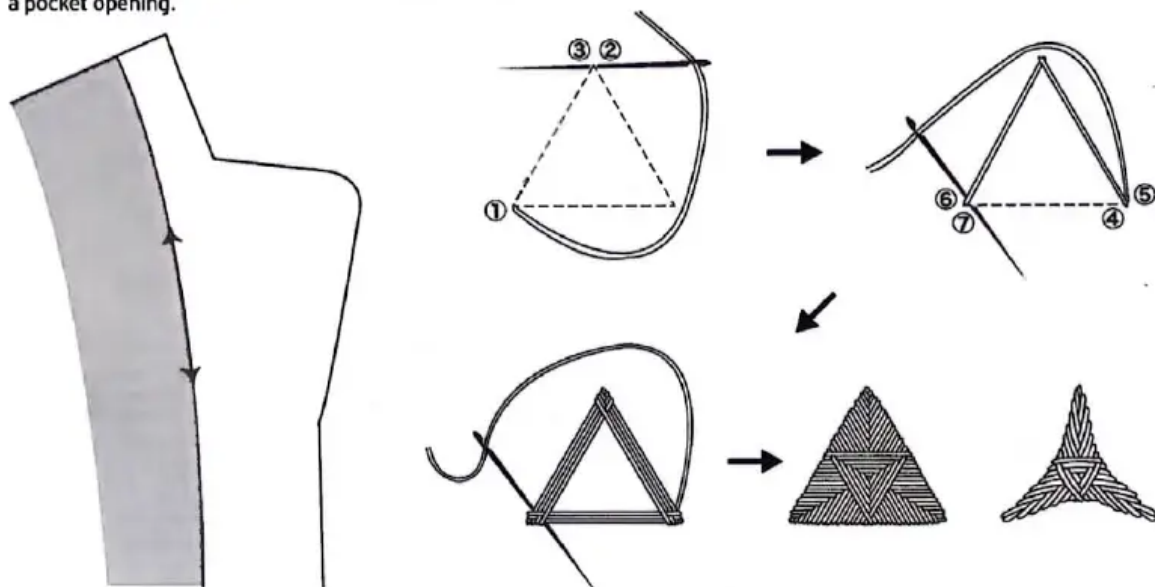
- 2 Sew together the bodice lining and the facing, machine stitching around the outer edge of the pocket piece**



Making different types of pocket opening decoration

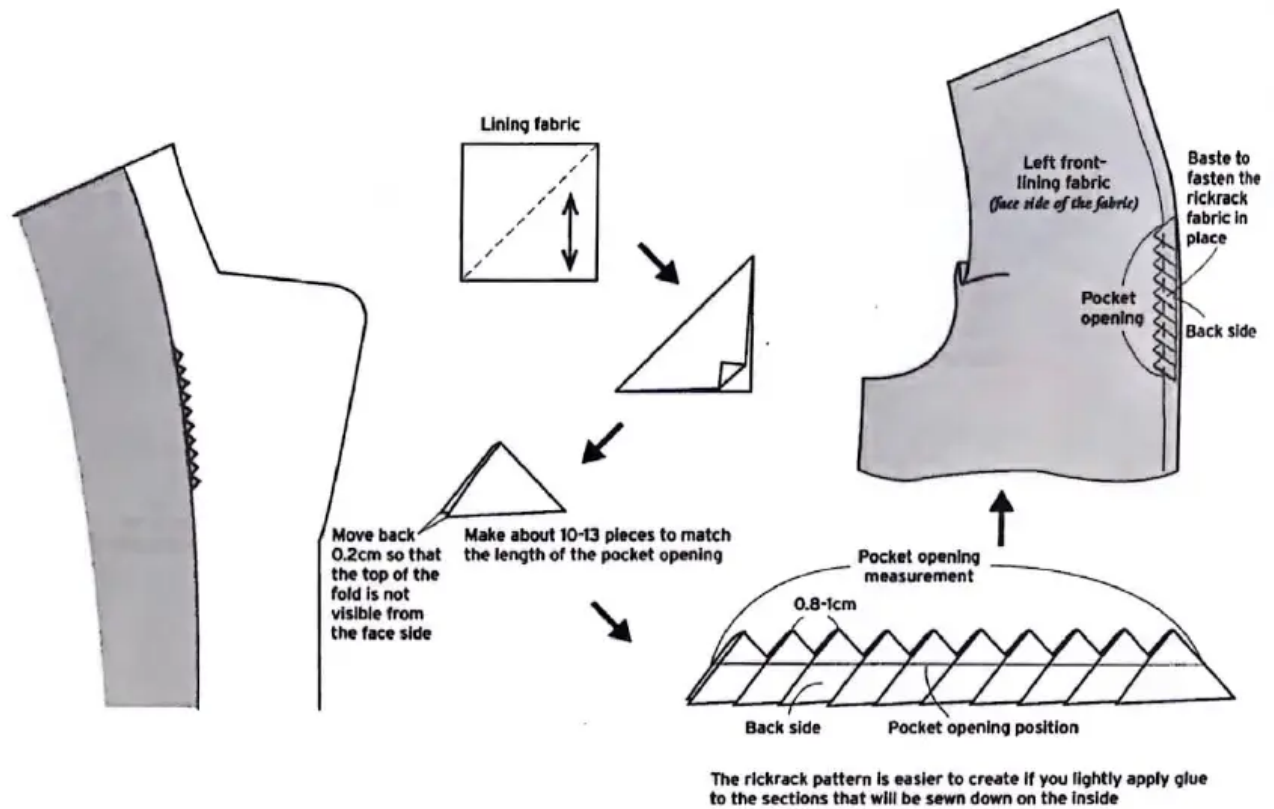
Matsubadome

Made by embroidering a triangle with hemming thread to resemble a pine needle and used to strengthen and decorate a pocket opening.



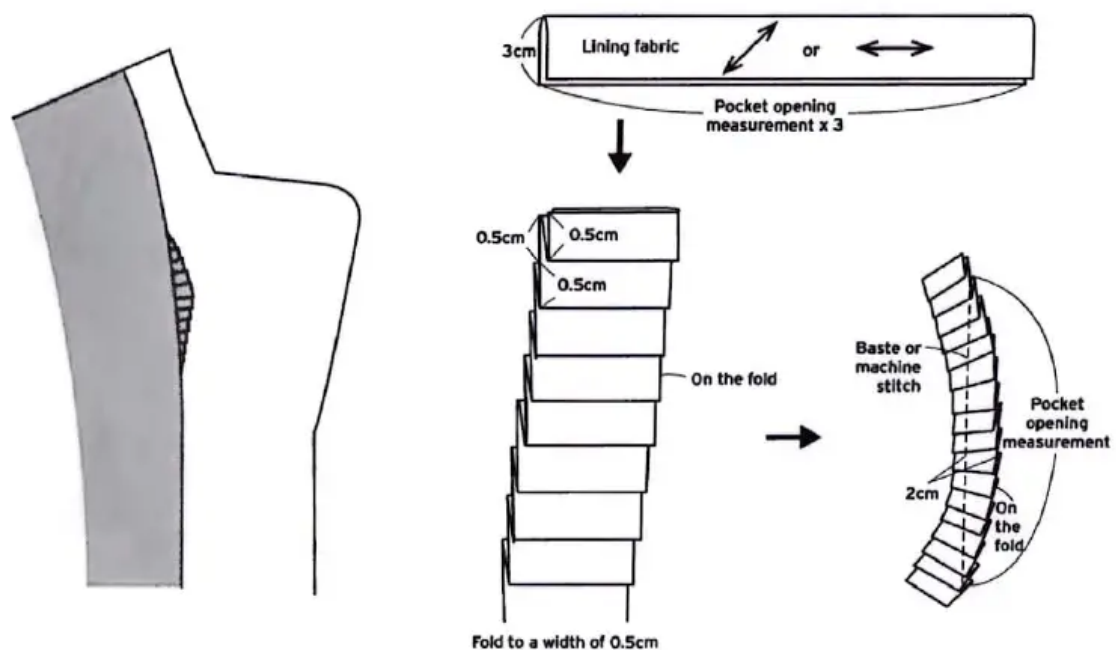
Rickrack

A technique where the lining is sewn to a zig-zag-shaped braid in a zig-zag pattern.



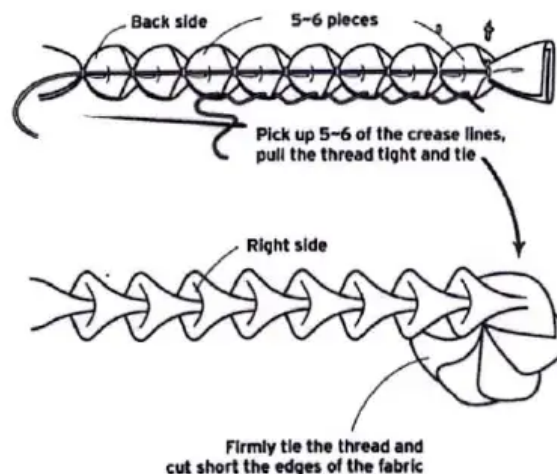
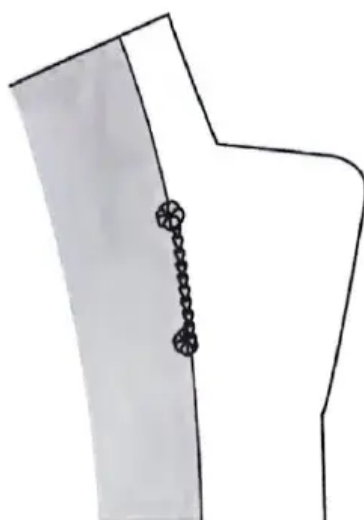
Pleating

A technique where pleats are folded from lining fabric cut on the vertical grain or on the bias.

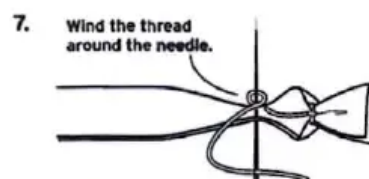
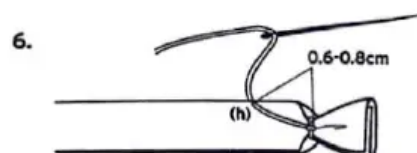
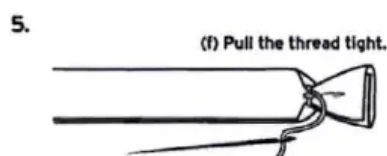
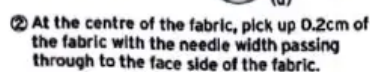
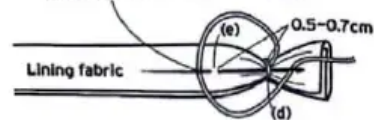
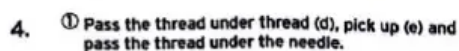
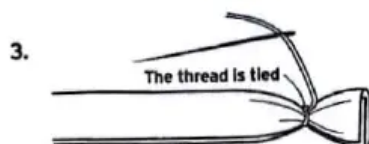
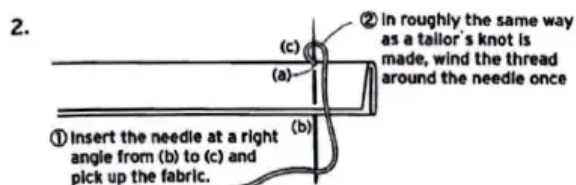
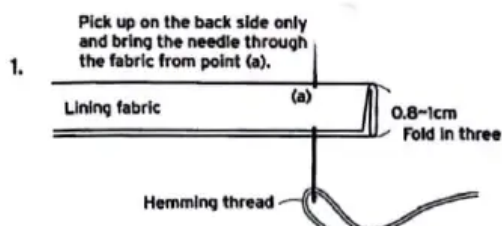
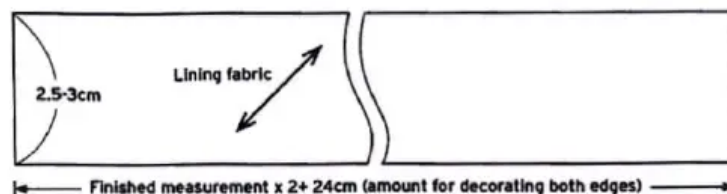


Ruching

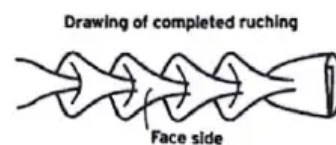
A pleated or gathered strand of fabric that is attached to the joint between the facing and the lining or to the pocket opening of heavy-weight woven textiles or fur coats.



Cutting out



Fold in two at the (h) point, pick up the fabric on the top and bottom crease line, wind the thread around the needle and pull to tighten. Starting again from Step 4, repeat steps 4, 5, 6, and 7.

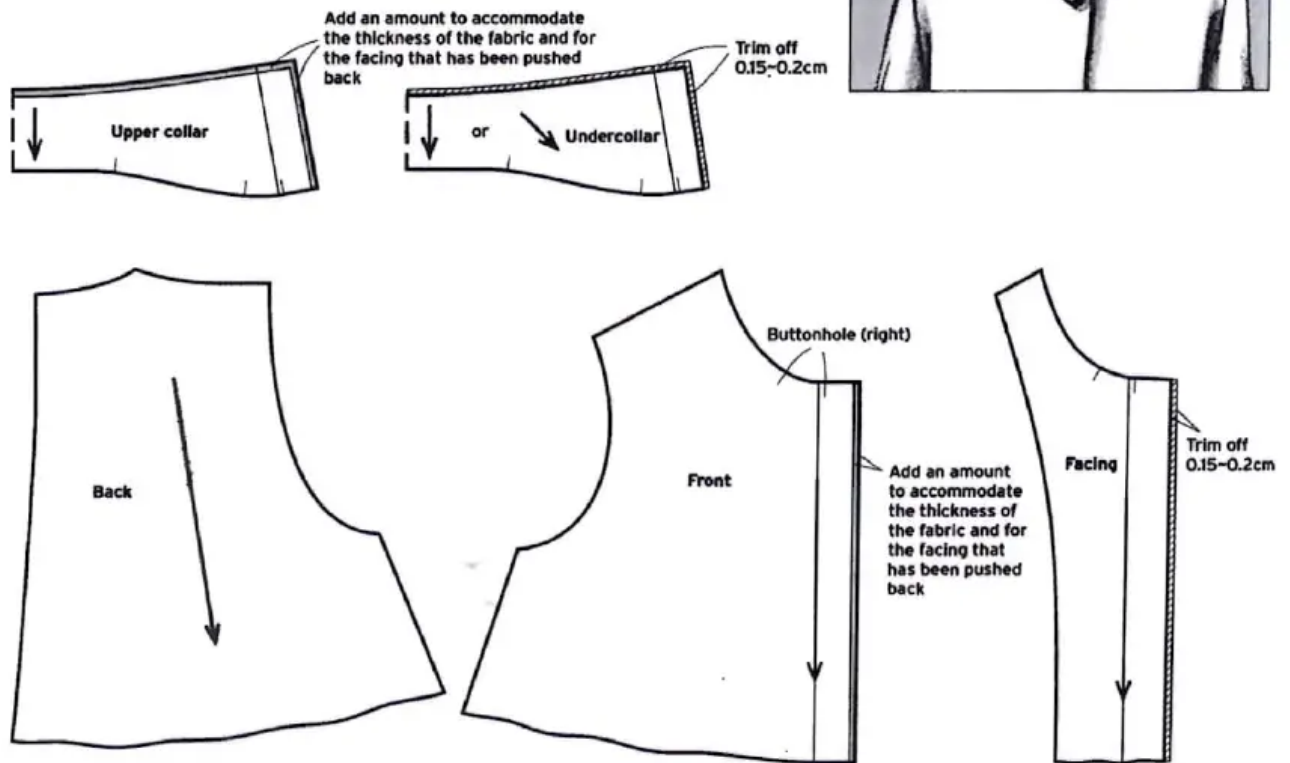


Page 37: Standing collar

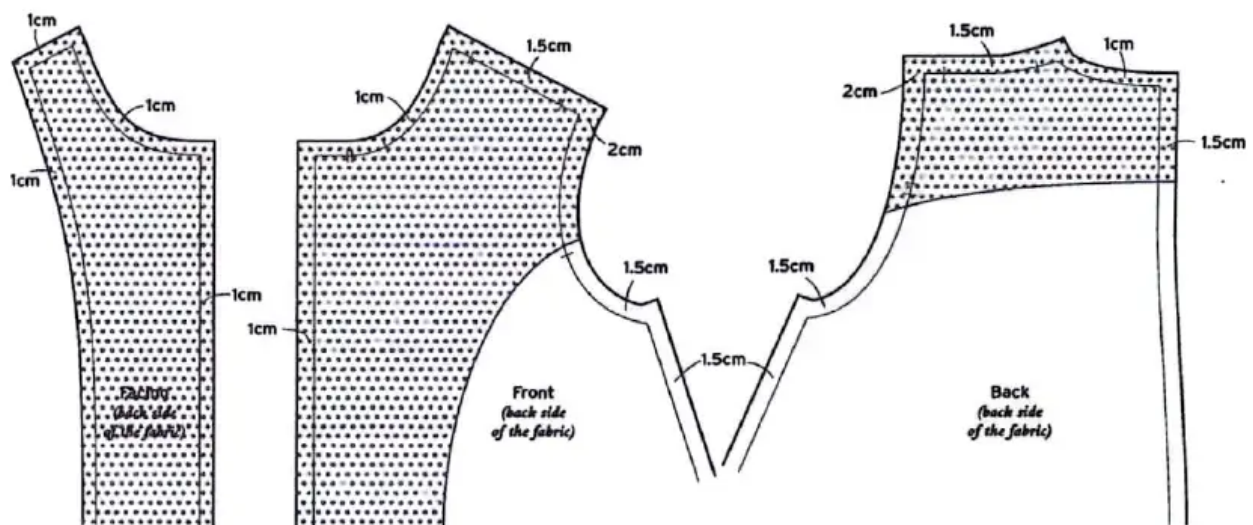
A standing collar that has a high centre front used in coats that are designed to protect against the cold.

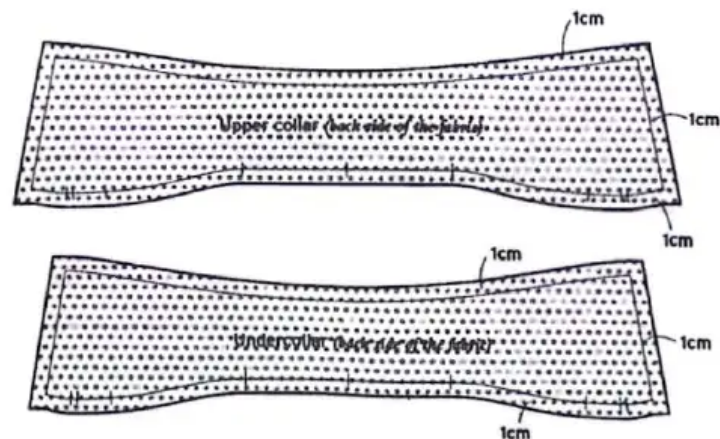


Pattern development

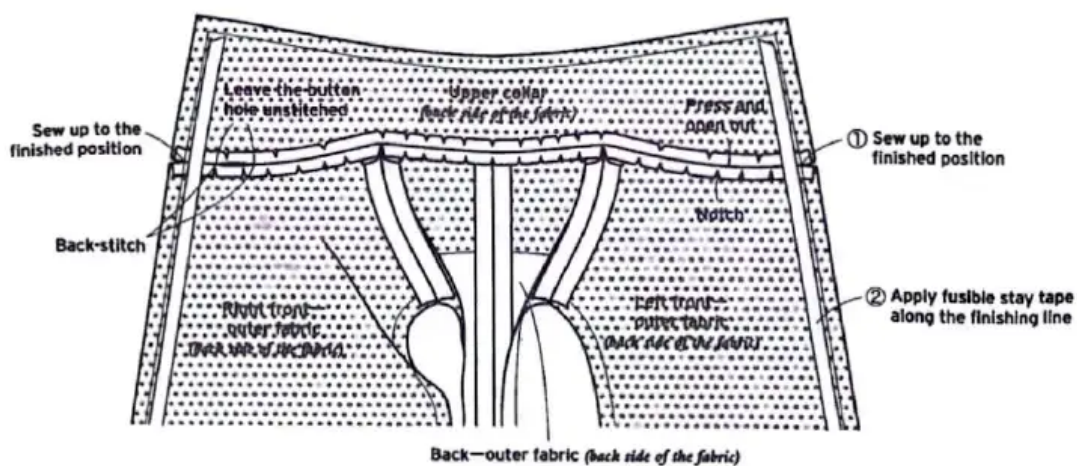


1 Cut out and apply fusible interfacing

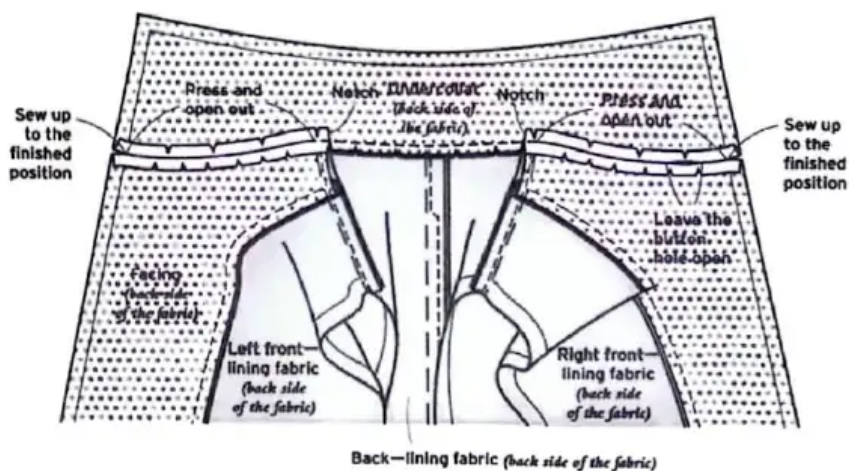




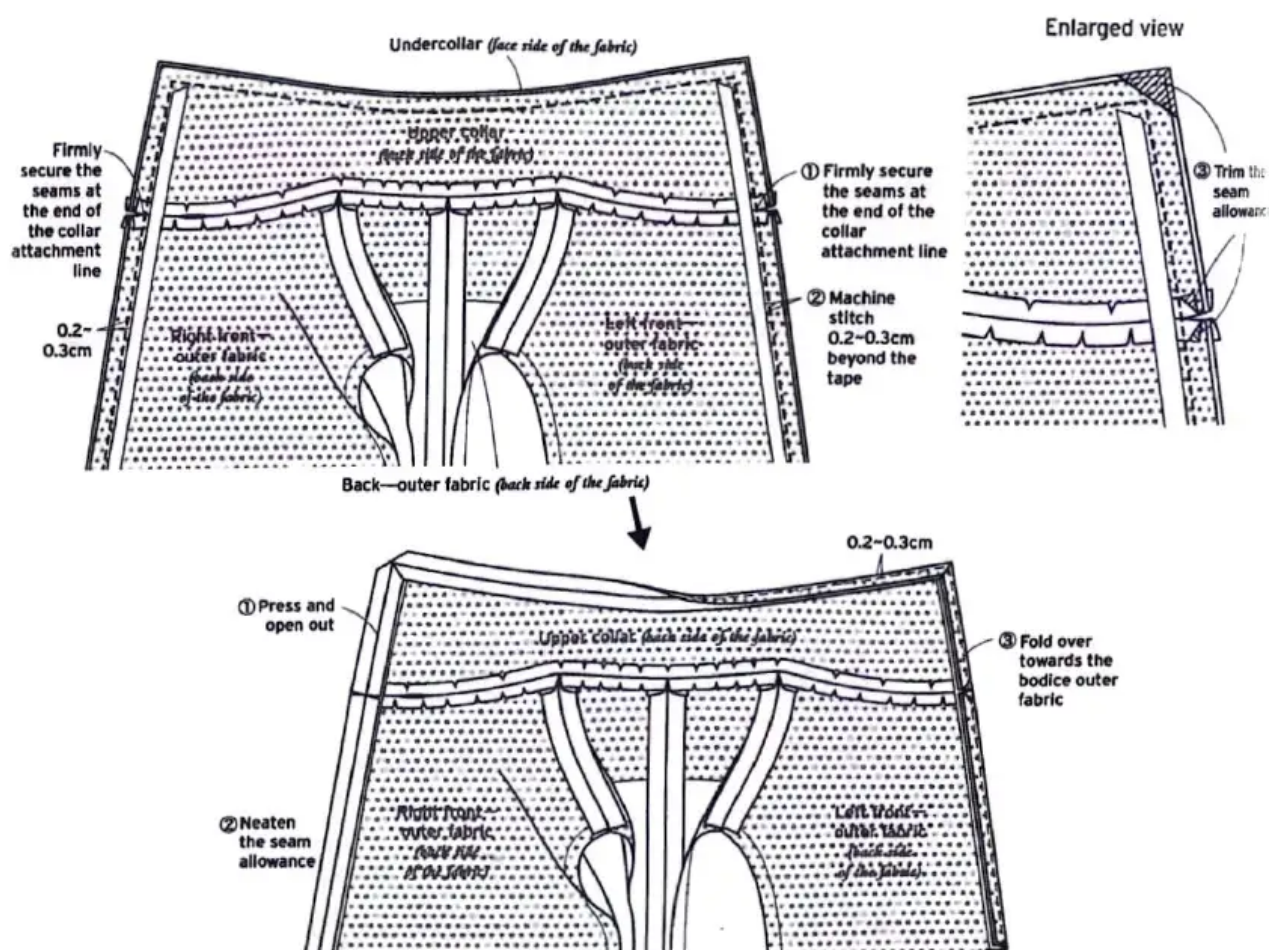
2 Attach the upper collar to the bodice and apply stay tape from the front edge to just before the tip of the collar



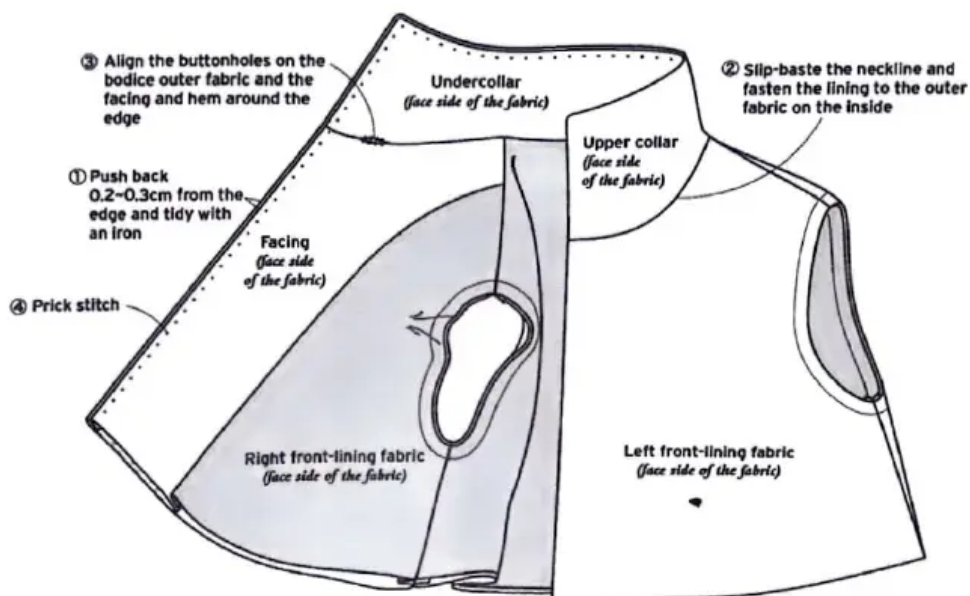
3 Attach the undercollar to the bodice lining



4 With the right sides of the bodice outer fabric and the bodice lining fabric together, sew the front edges and around the collar



5 Turn inside out, tidy and fasten the collar attachment seam allowance from the inside



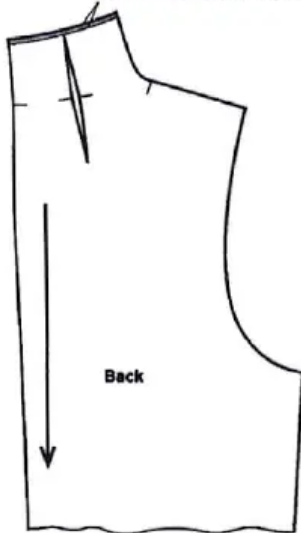
Page 68: High neck

A collar cut as an extension of the bodice that rises in a natural way following the line of the neck. Reinforcing the collar on the underside with fusible interfacing expresses a beautiful semi-circular shape.

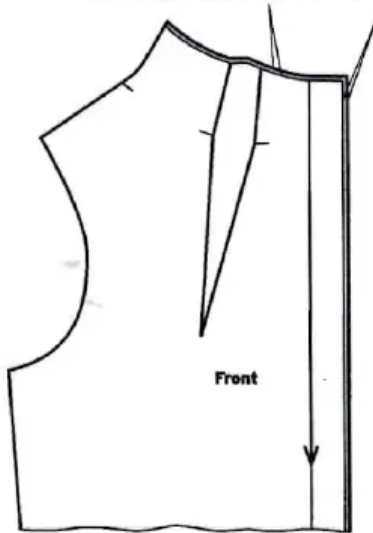


Pattern development

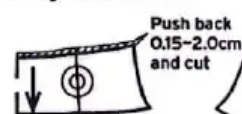
Add an amount to accommodate the thickness of the fabric and the facing that has been pushed back



Add an amount to accommodate the thickness of the fabric and the facing that has been pushed back

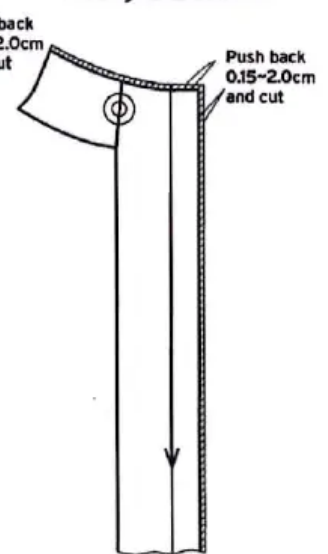


Facing—bodice back



Push back 0.15–2.0cm and cut

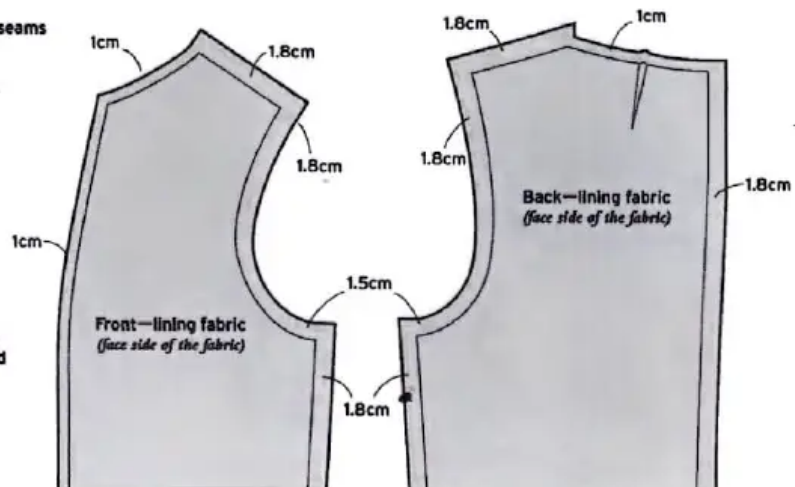
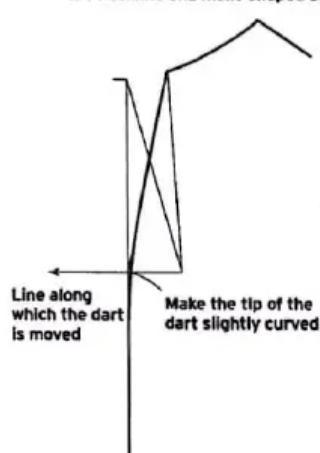
Facing—bodice front



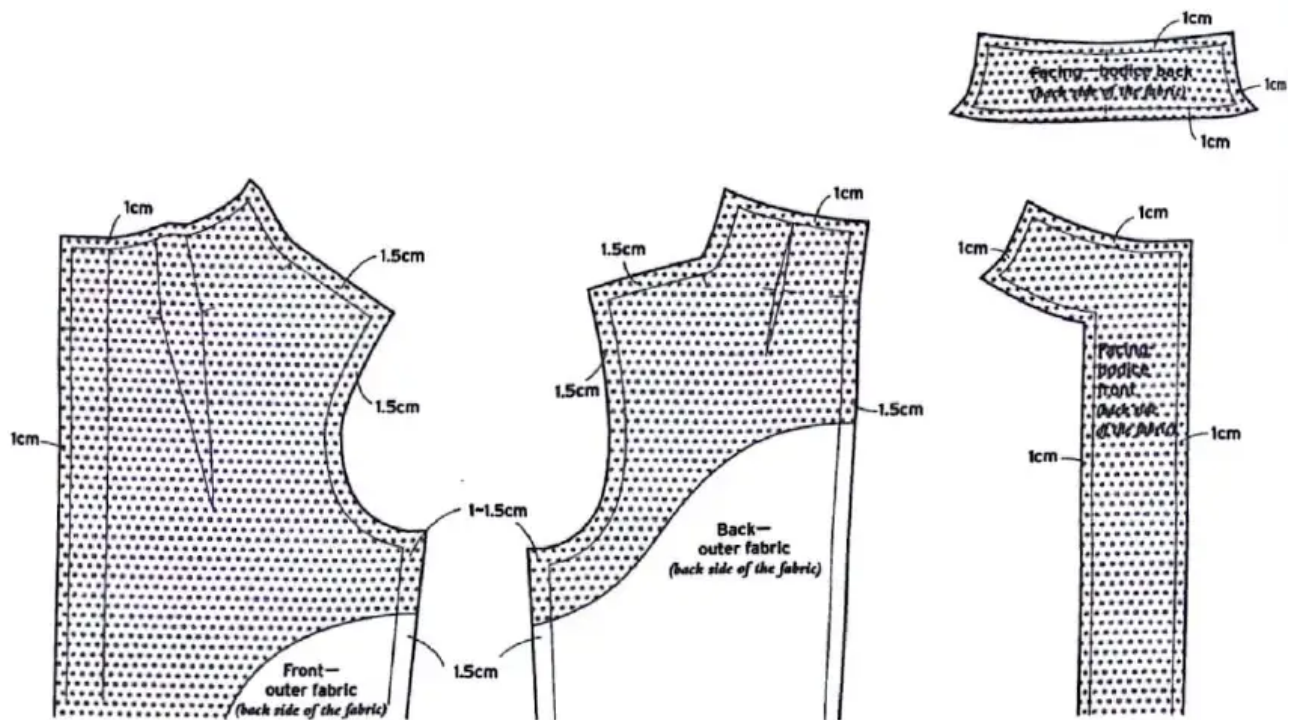
Push back 0.15–2.0cm and cut

Cutting out the lining fabric

Move the end of the darts in the neckline and make shaped seams

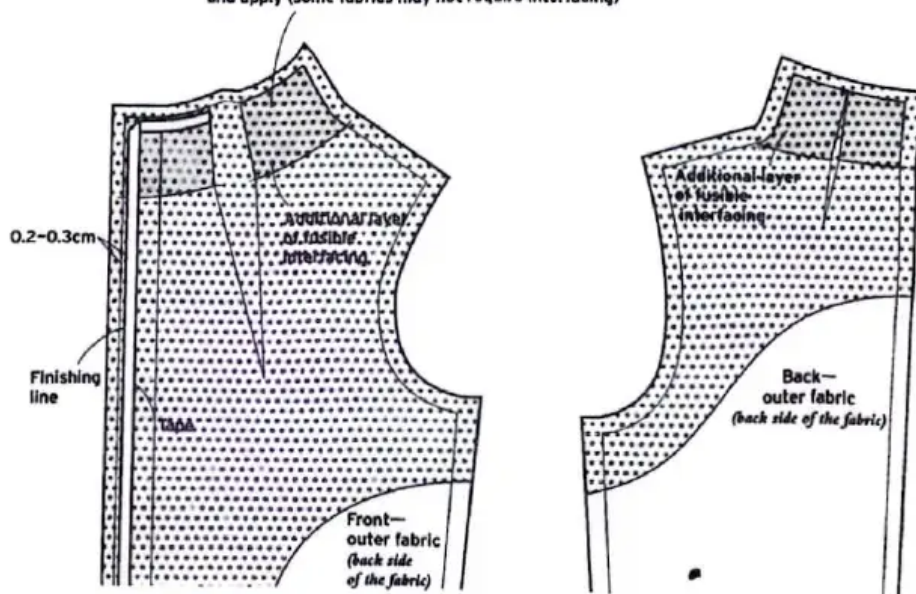


7 Apply fusible interfacing

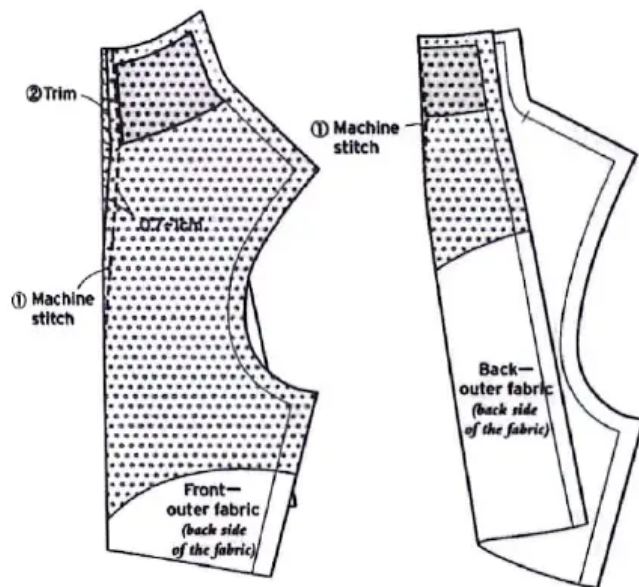


2 Apply an additional layer of fusible interfacing to the high-neck section and stay tape to the front edges

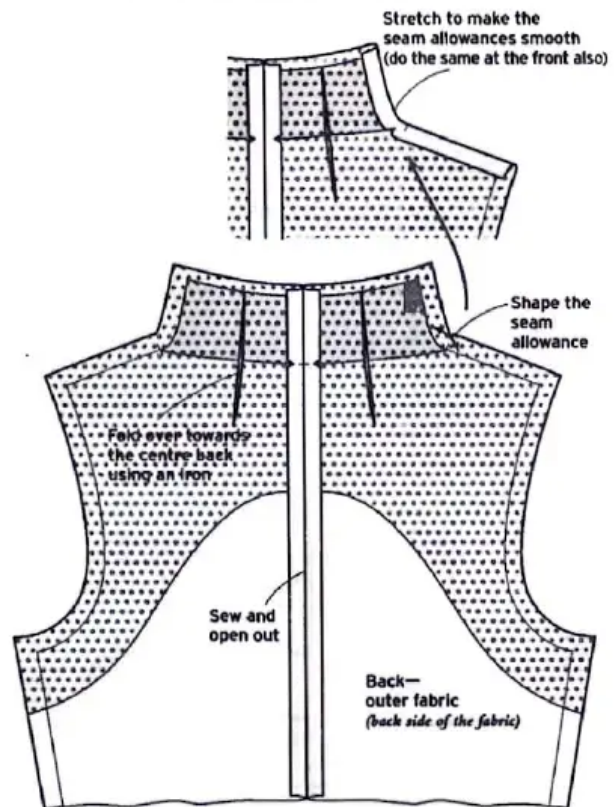
**Cut out to finished size (excluding the darts)
and apply (some fabrics may not require interfacing)**



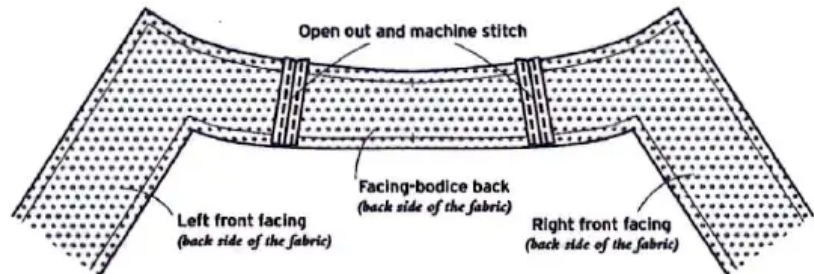
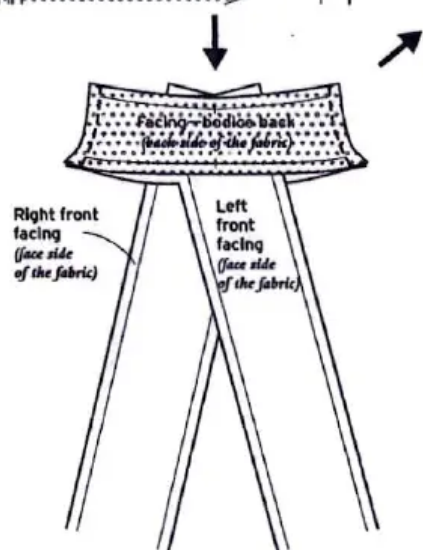
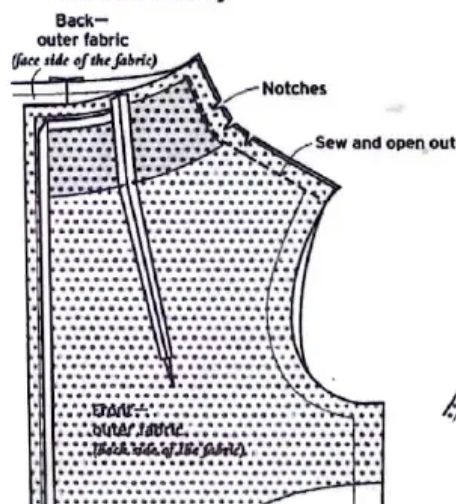
3 Sew the neckline darts



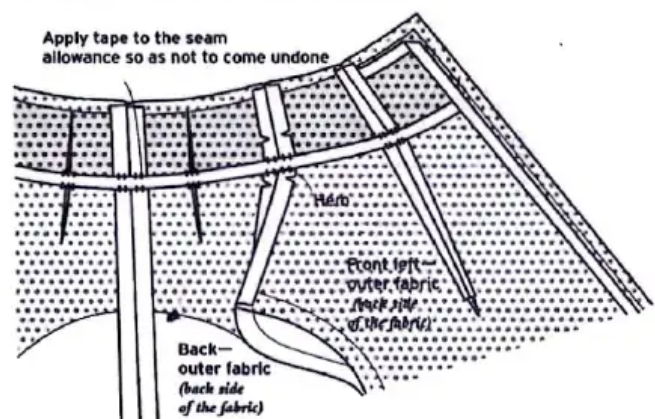
4 Sew the centre back



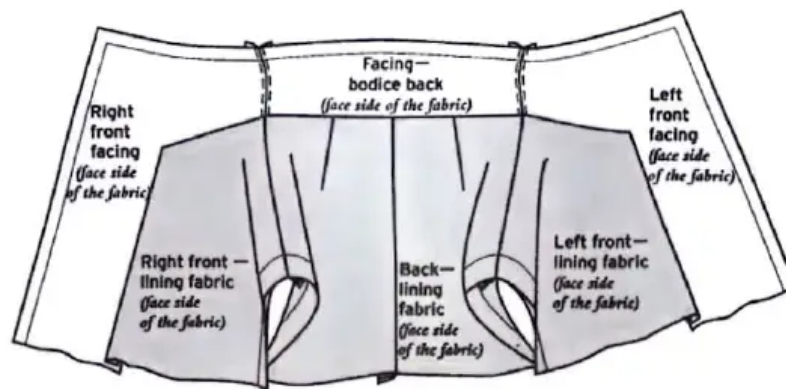
5 Sew the shoulders on the bodice and the facing



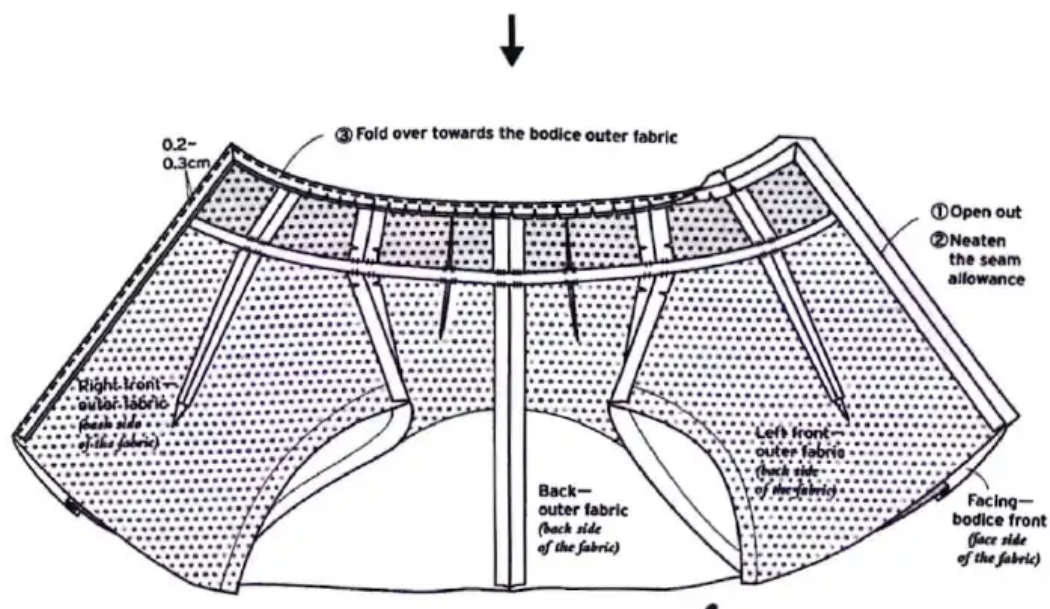
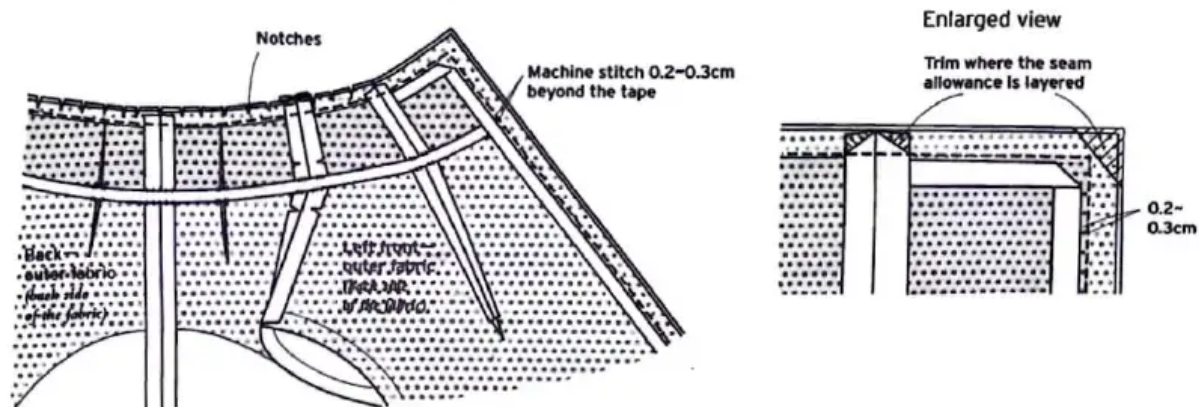
6 Apply stay tape to the neckline



7 Attach the lining fabric to the facing



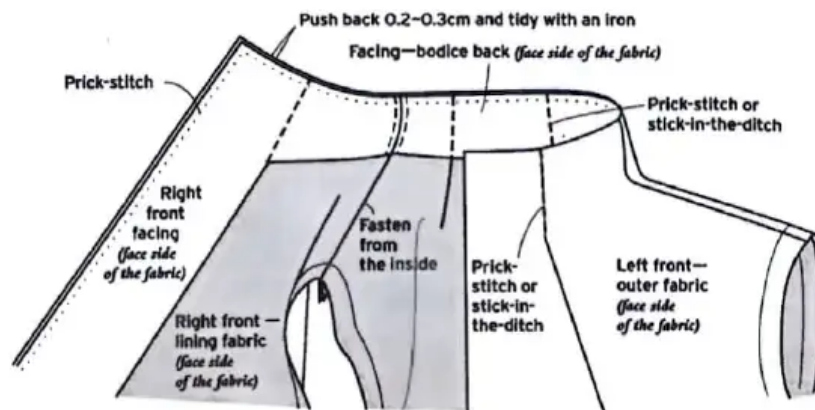
8 Align the bodice outer fabric and the bodice lining and sew around the collar from the front edge



9 Turn the garment inside out, tidy and sew the shoulder seam from the inside

10 Prick-stitch or stitch-in-the-ditch along the seam of the darts

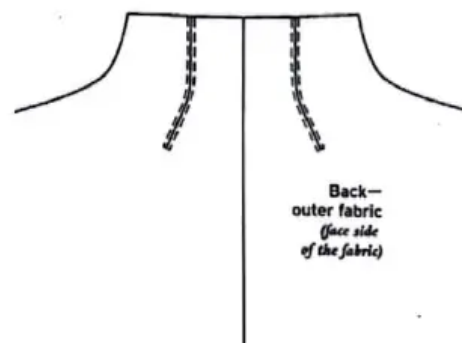
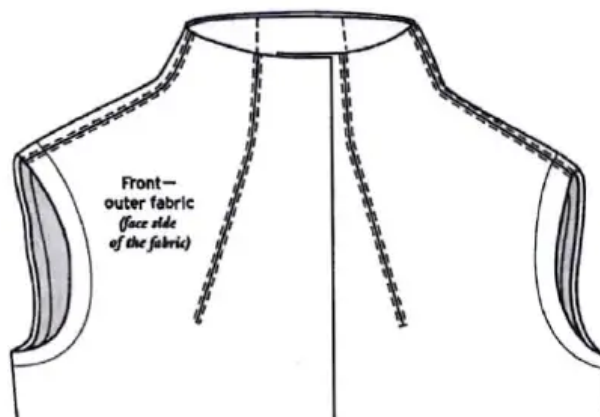
As the collar will stand even more sharply if the bodice and the facing are joined, the dart sections and seams are sometimes prick-stitched or stitched-in-the-ditch.



When opening out the seam allowance and machine stitching

Depending on the design, machine stitching along the divide in the seam on the darts and the shoulders can make them stronger and the collar stand more sharply.

In this case, machine stitch immediately after sewing the darts and the shoulders and opening out the seam allowance.



Hood

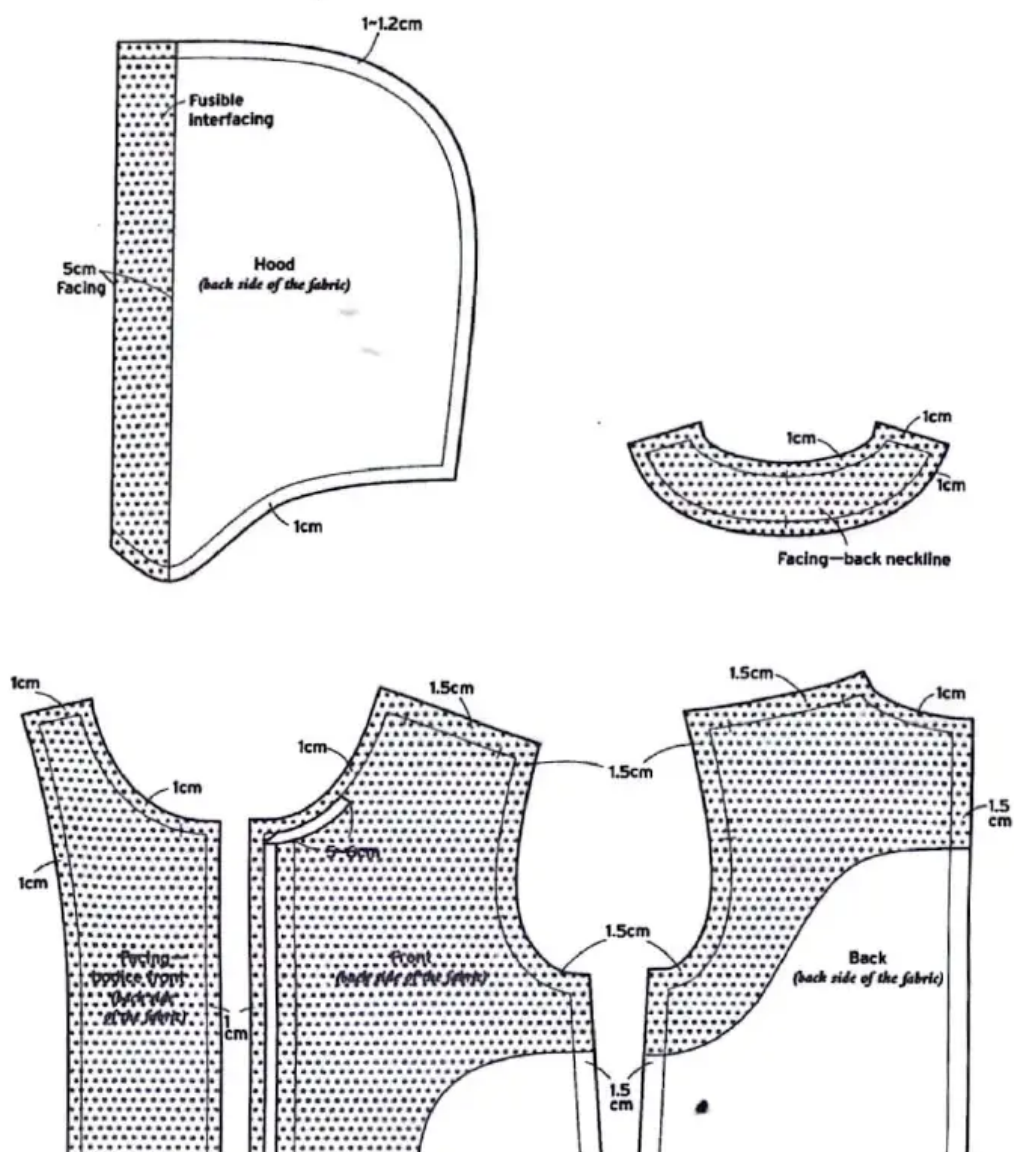
The inside of a hood is seen both when it is pulled over the head and left down. Take this into consideration when sewing the hood.

Three methods of stitching a hood, depending on the type of fabric, used are described here.

A Unlined hood

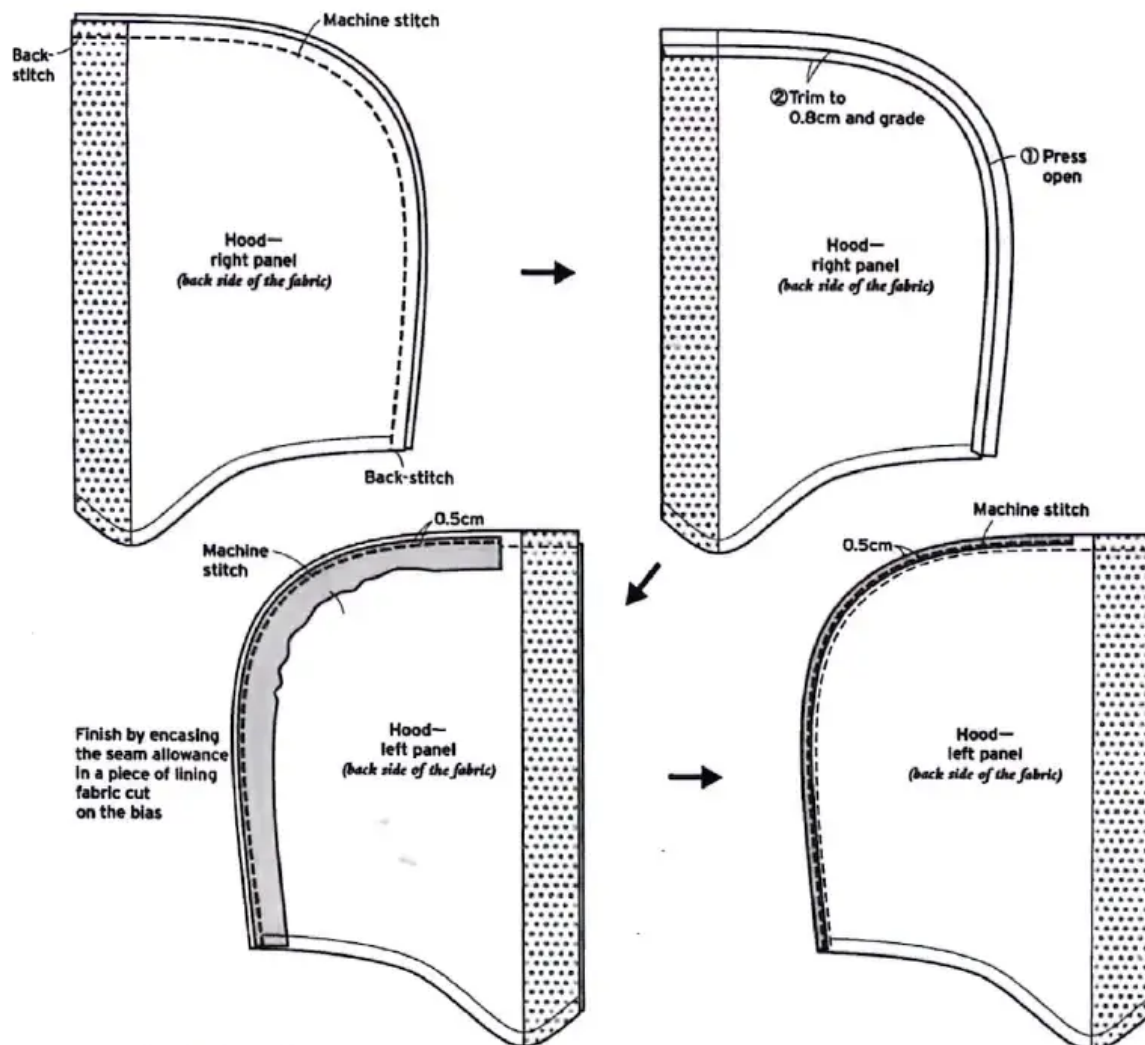


1 Apply the fusible interfacing

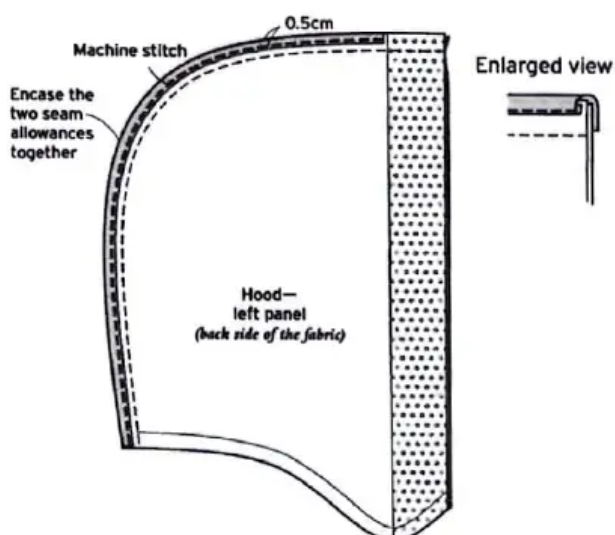


2 Sew the centre of the hood and finish the seam allowance

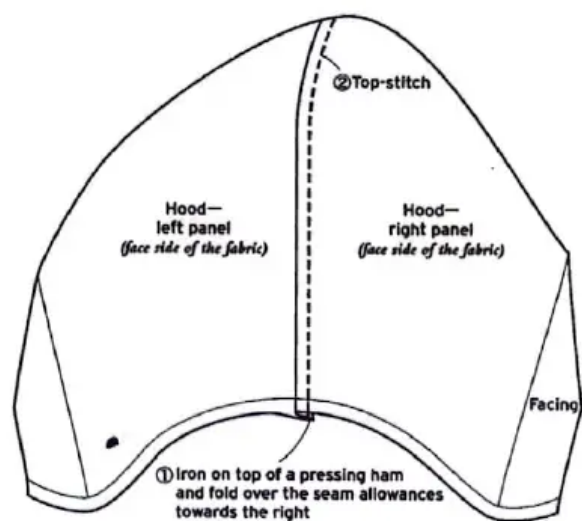
With heavy-weight fabrics

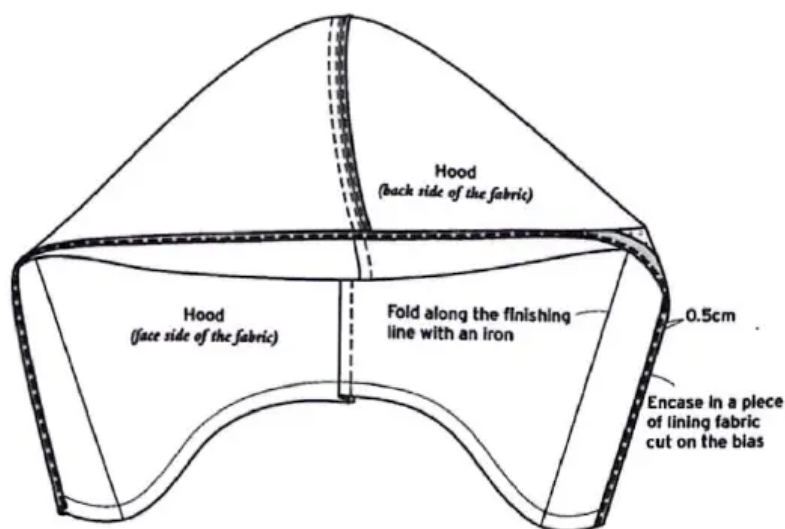
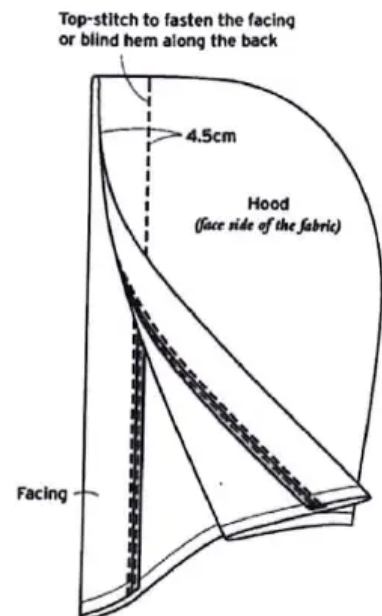
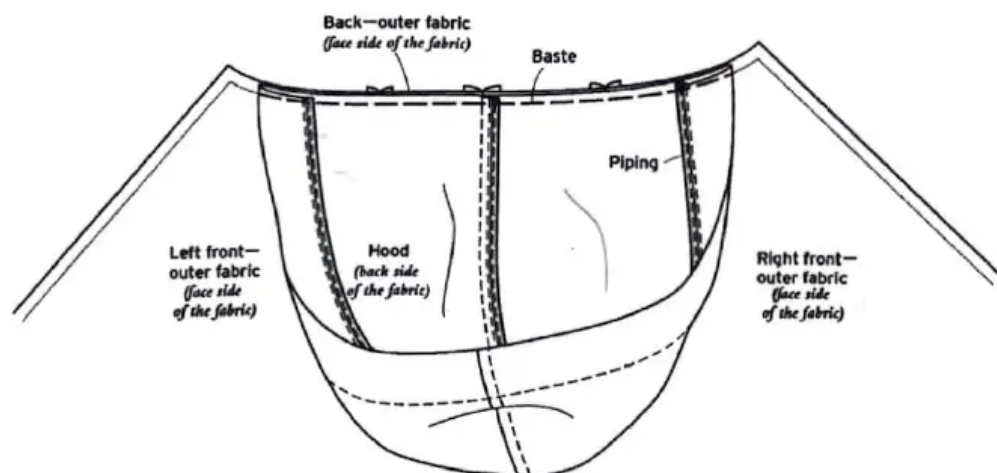
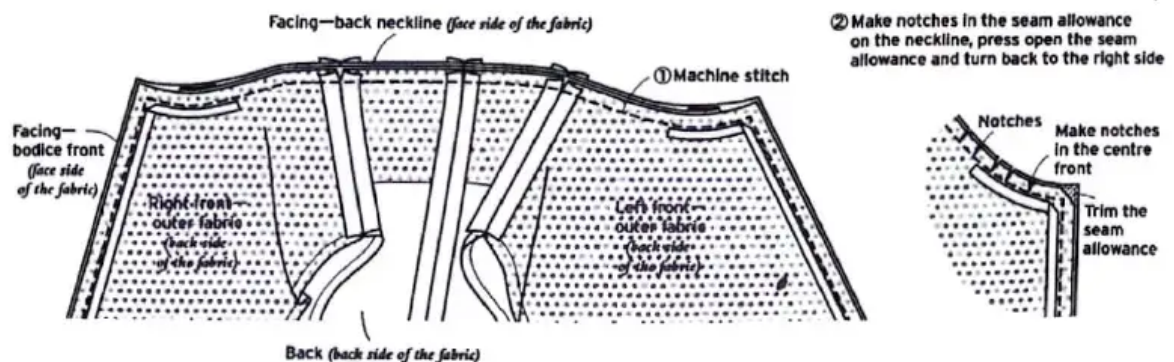


With light-weight fabrics

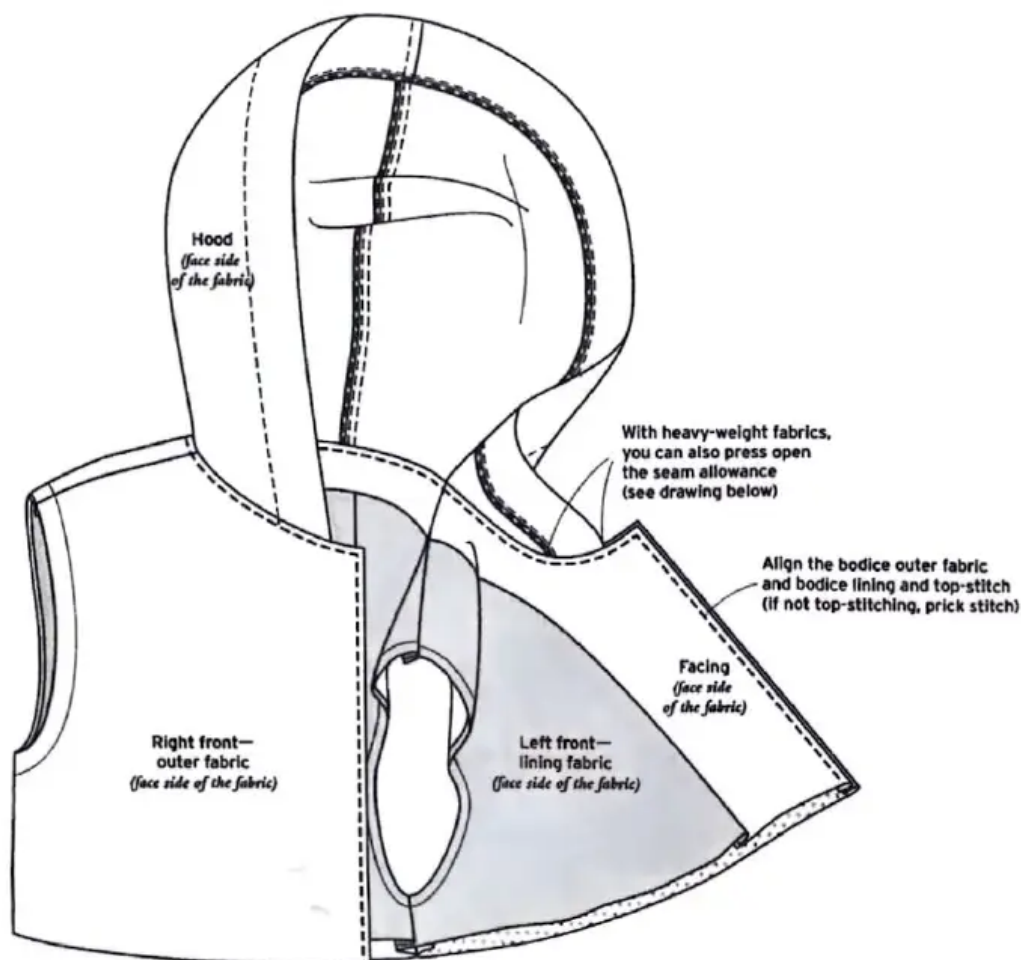


3 Fold over the seam allowance towards the right and top-stitch



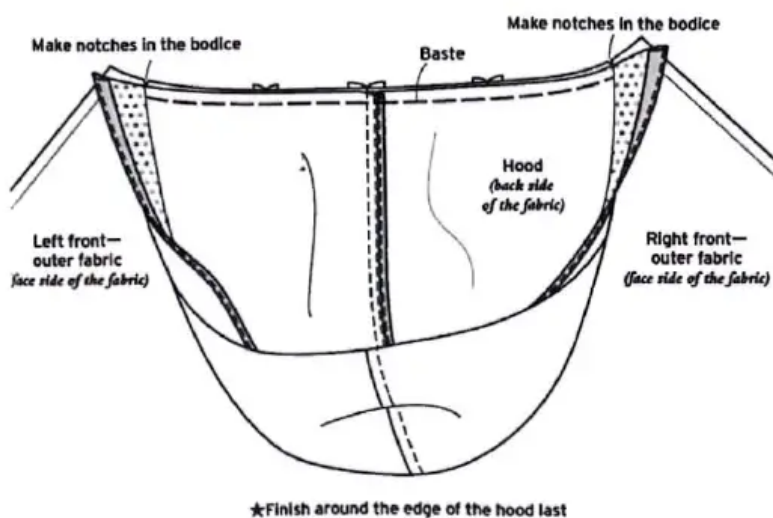
4 Finish the edges of the facing**5 Top-stitch to fasten the facing****6 Baste to fasten the bodice and hood****7 Sew together the bodice lining and the facing; turn inside out the bodice outer fabric to which the hood has been attached; and sew the front edges and the neckline**

8 Top-stitch the seam allowance on the neckline to hold in place

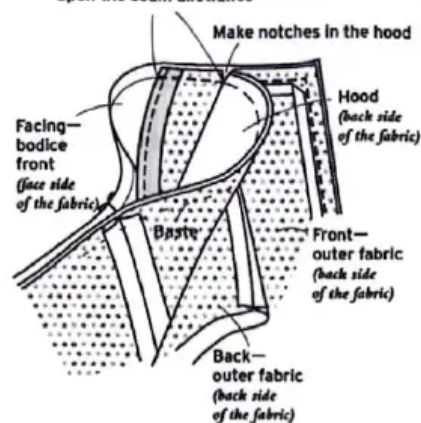


With heavy-weight fabrics

Pressing open the seam allowance on the hood facing



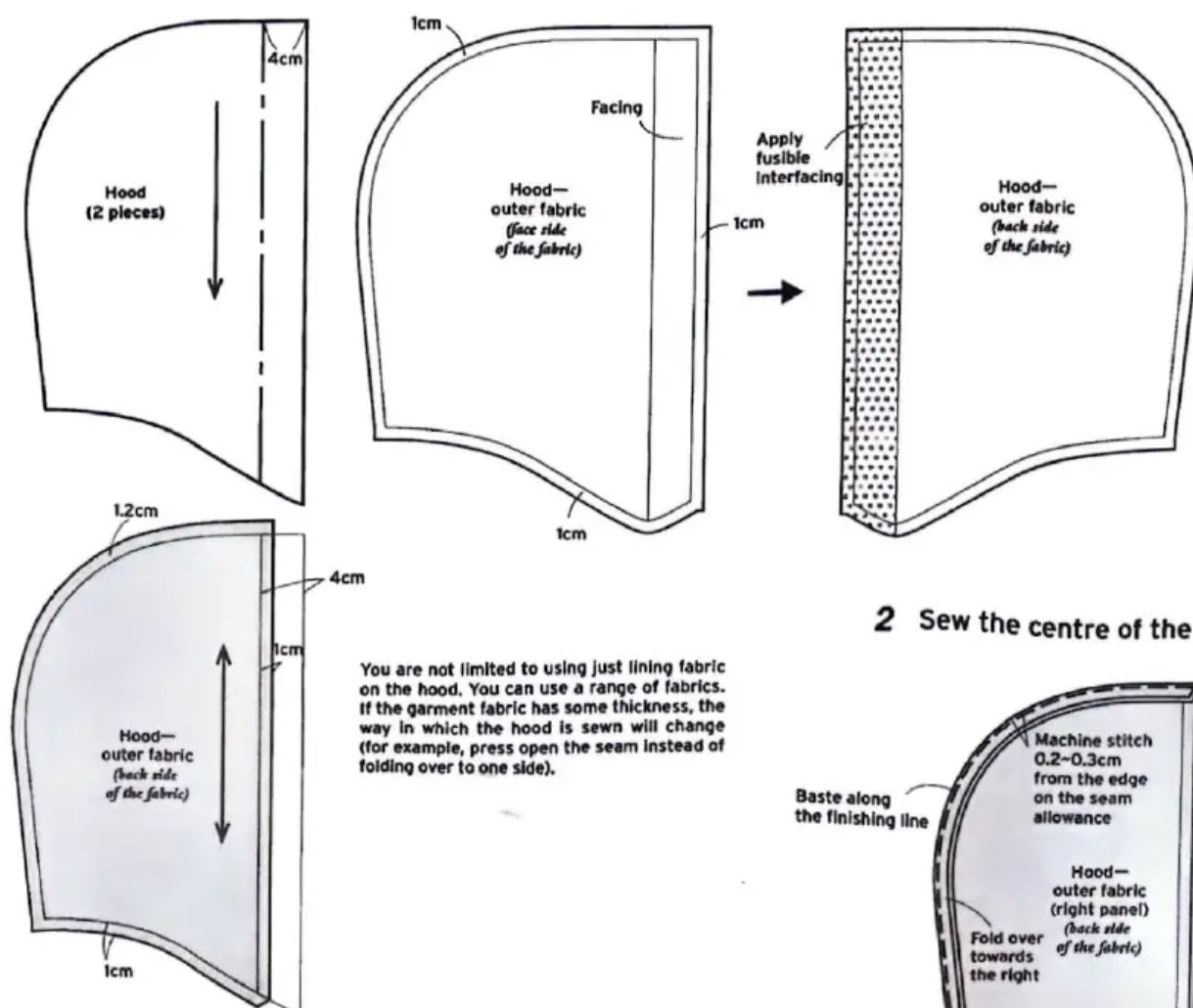
① Align the bodice lining to the hood,
attach the facing on the hood, and press
open the seam allowance



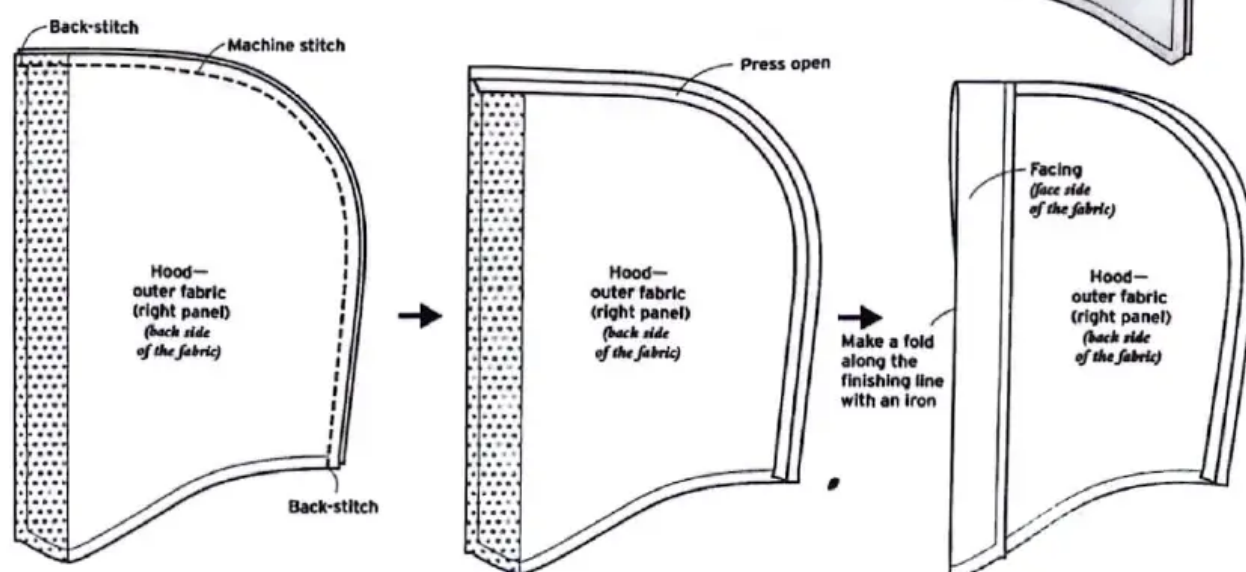
② Sew the neckline and the front edges
(see page 163, 164) and top-stitch
to hold down the seam allowance
on the neckline

B Lined hood

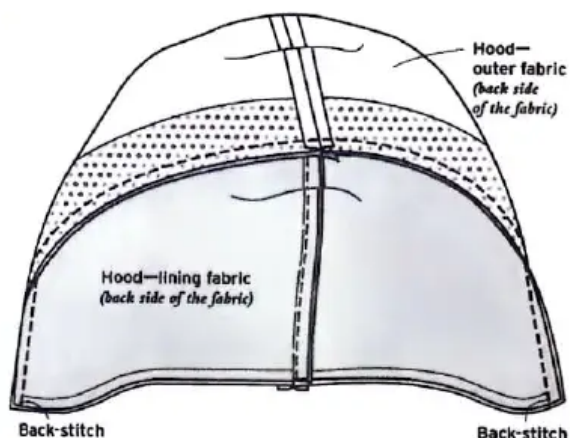
1 Cut out the fabric and apply fusible interfacing to the facing



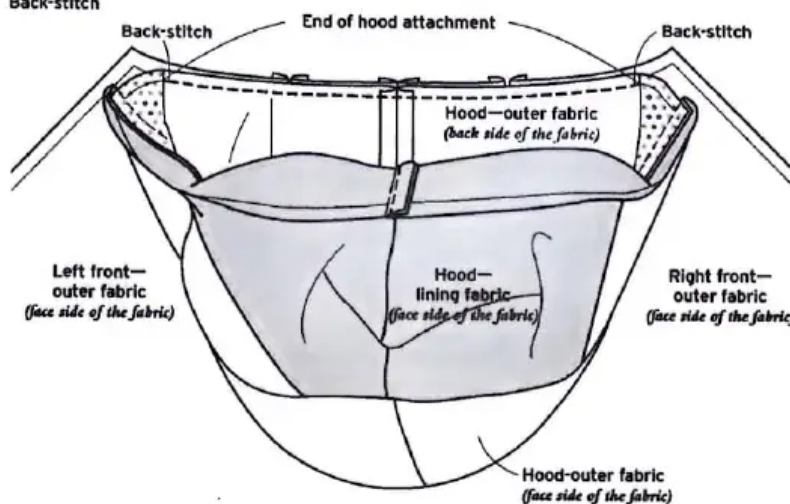
2 Sew the centre of the hood



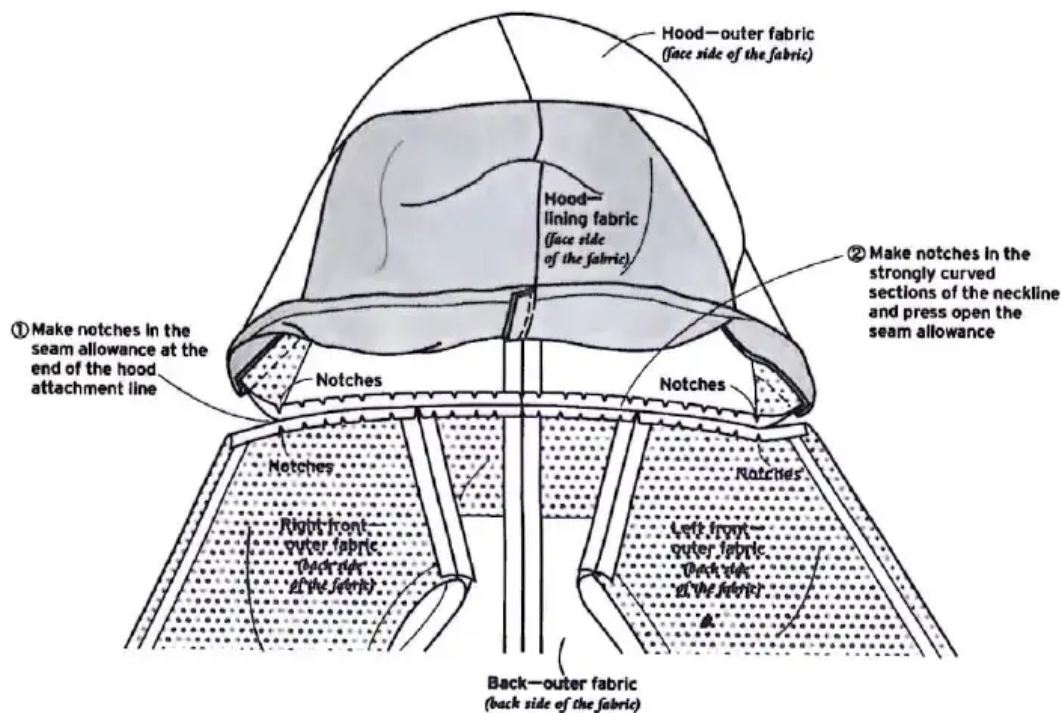
3 Sew with the right sides of the hood outer fabric and lining fabric together



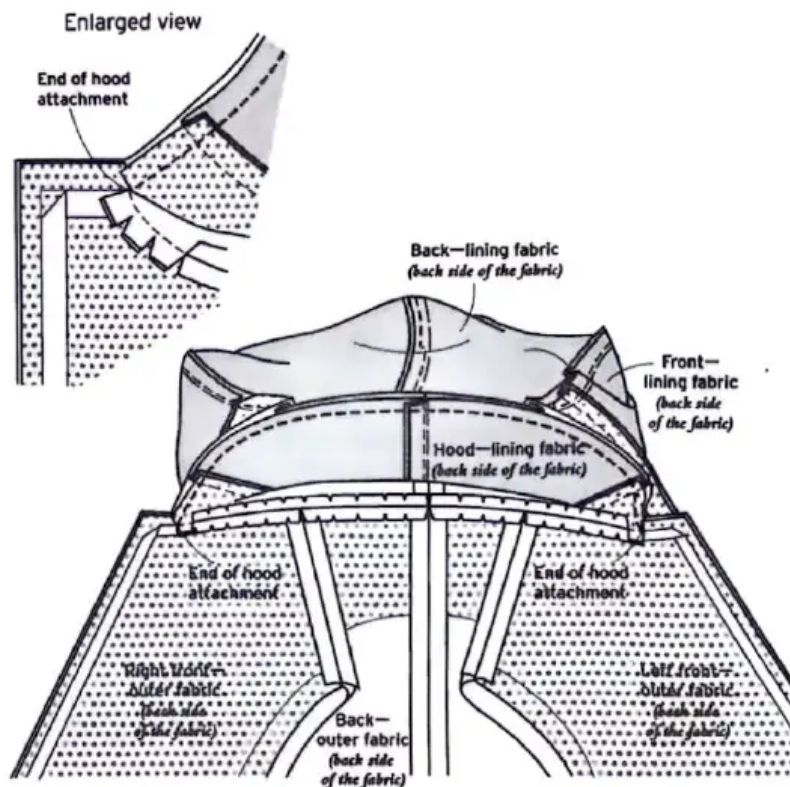
4 Sew with the right sides of the bodice outer fabric and the hood outer fabric together



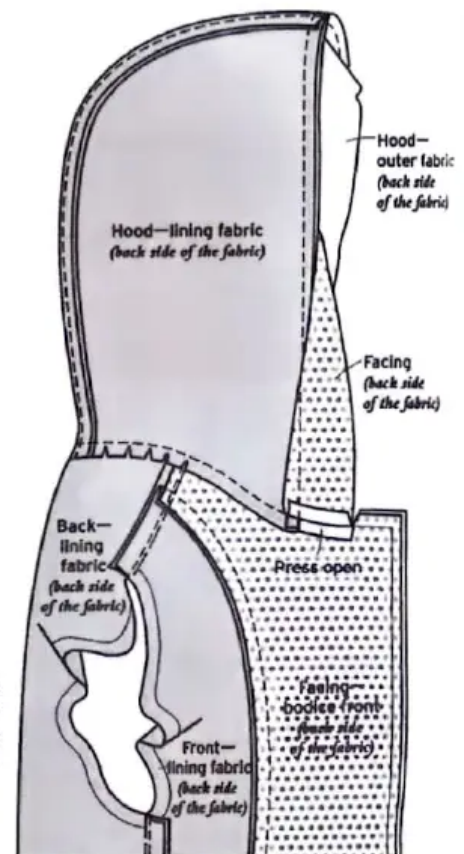
5 Make notches in the seam allowance and press open



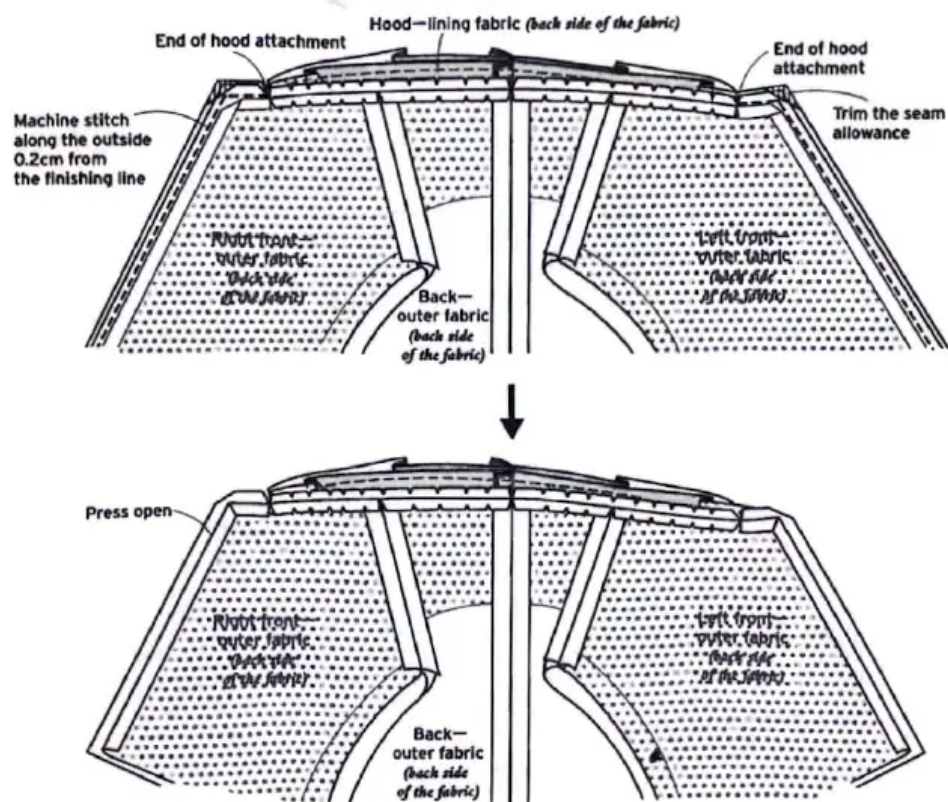
6 Sew with the right sides of the bodice lining fabric and the hood lining fabric together



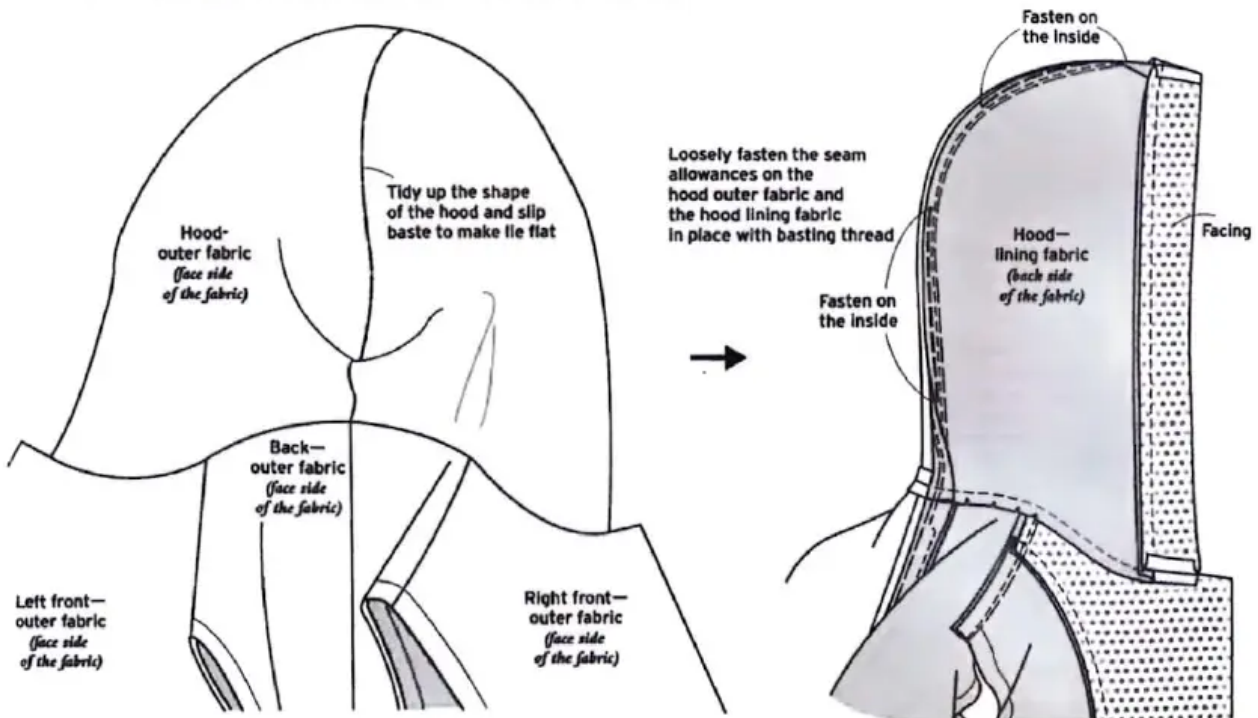
7 Press open the seam allowance on the hood facing



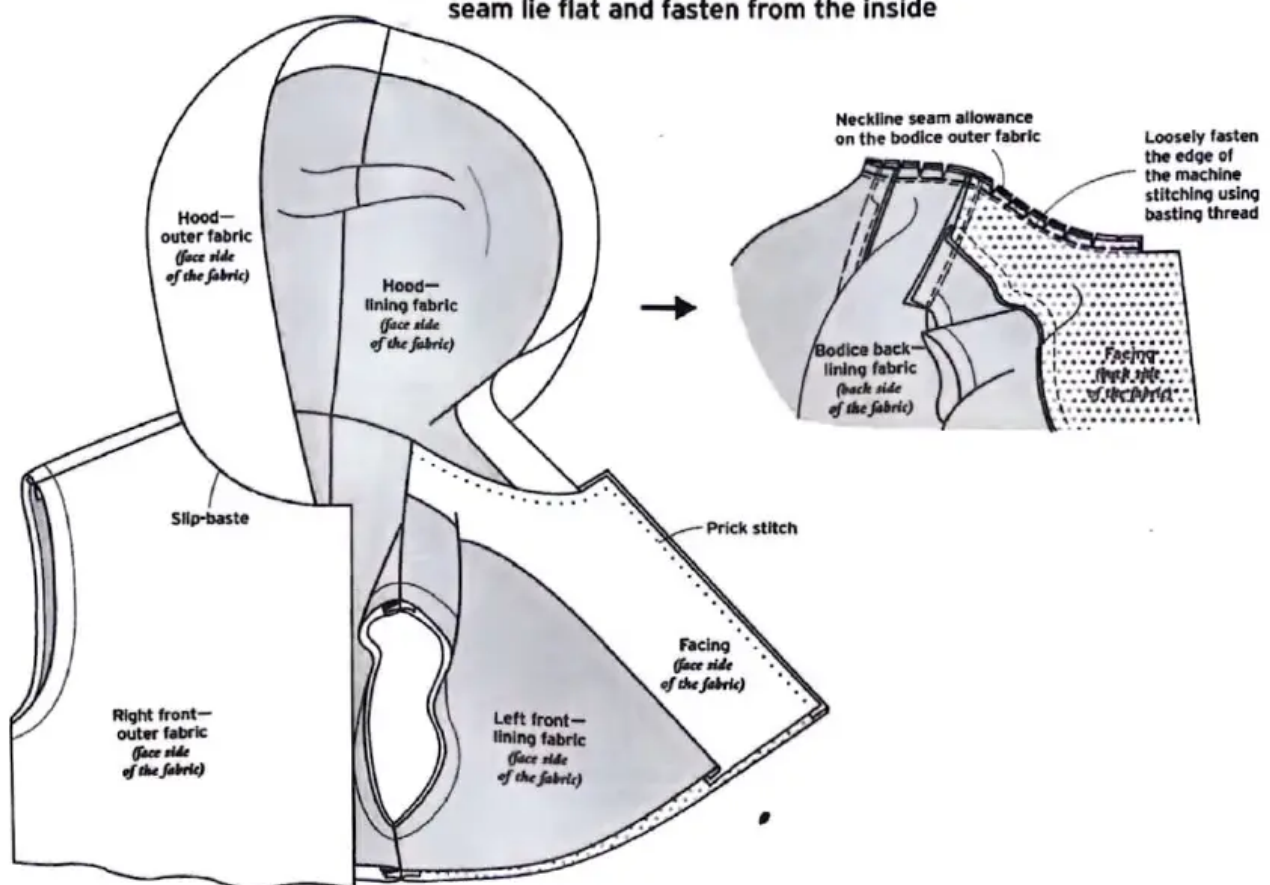
8 Sew the front edges



9 Stitch the centre of the hood from the inside

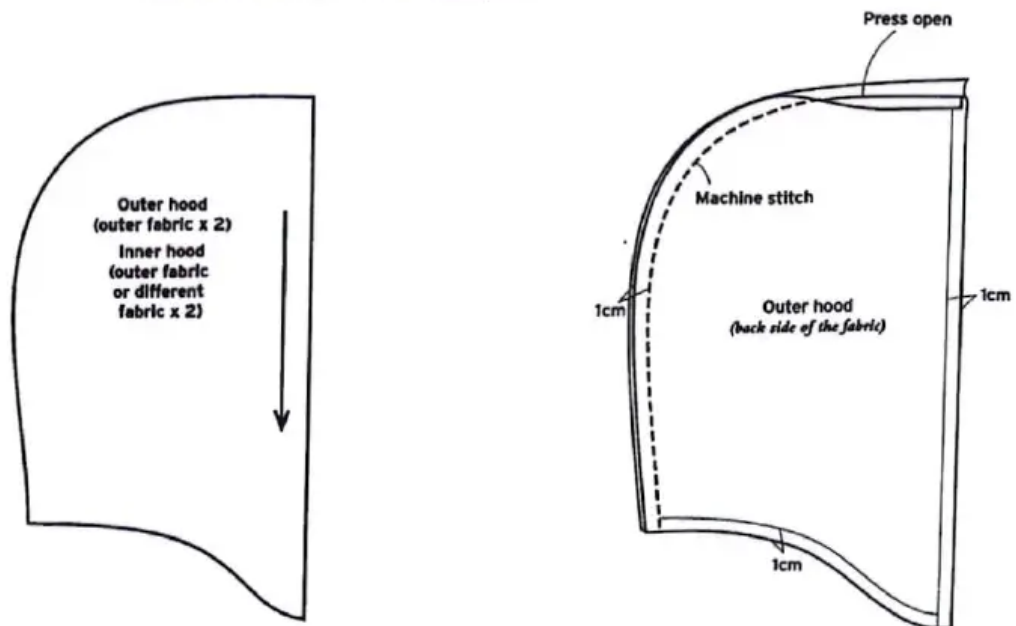


10 Slip-baste along the neckline to make the seam lie flat and fasten from the inside

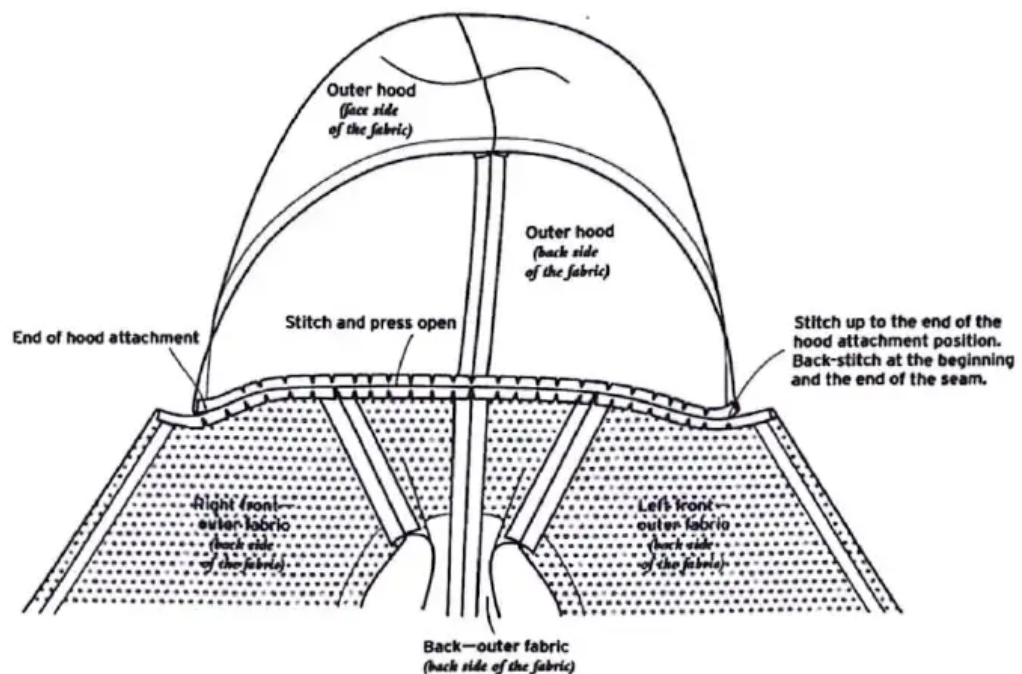


C Reversible hood

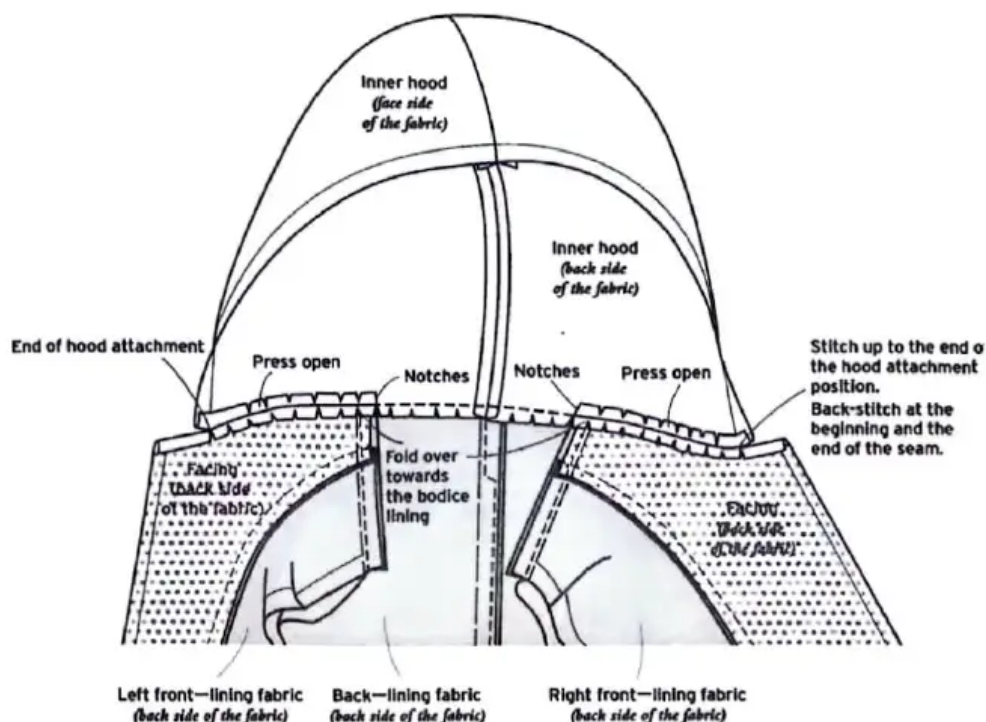
- 1** Cut out the fabric, and stitch the centre of the outer hood and the inner hood



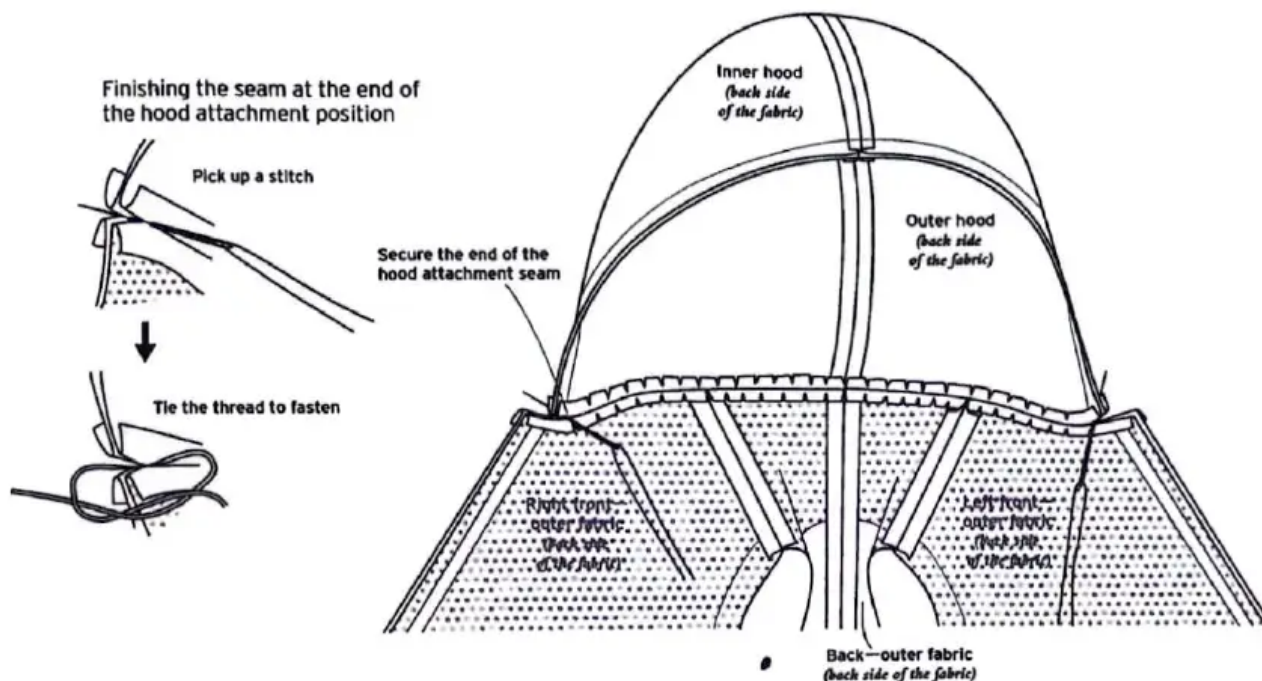
- 2** Stitch together the bodice outer fabric and the outer hood



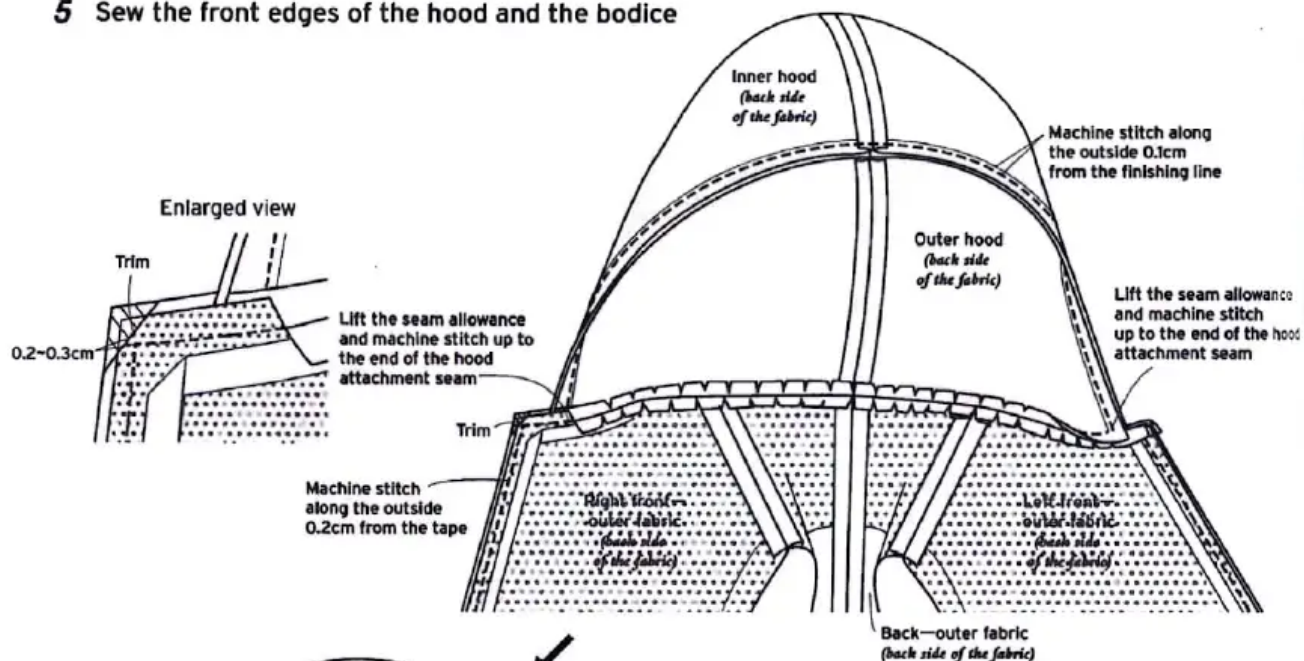
3 Sew together the bodice lining and the inner hood



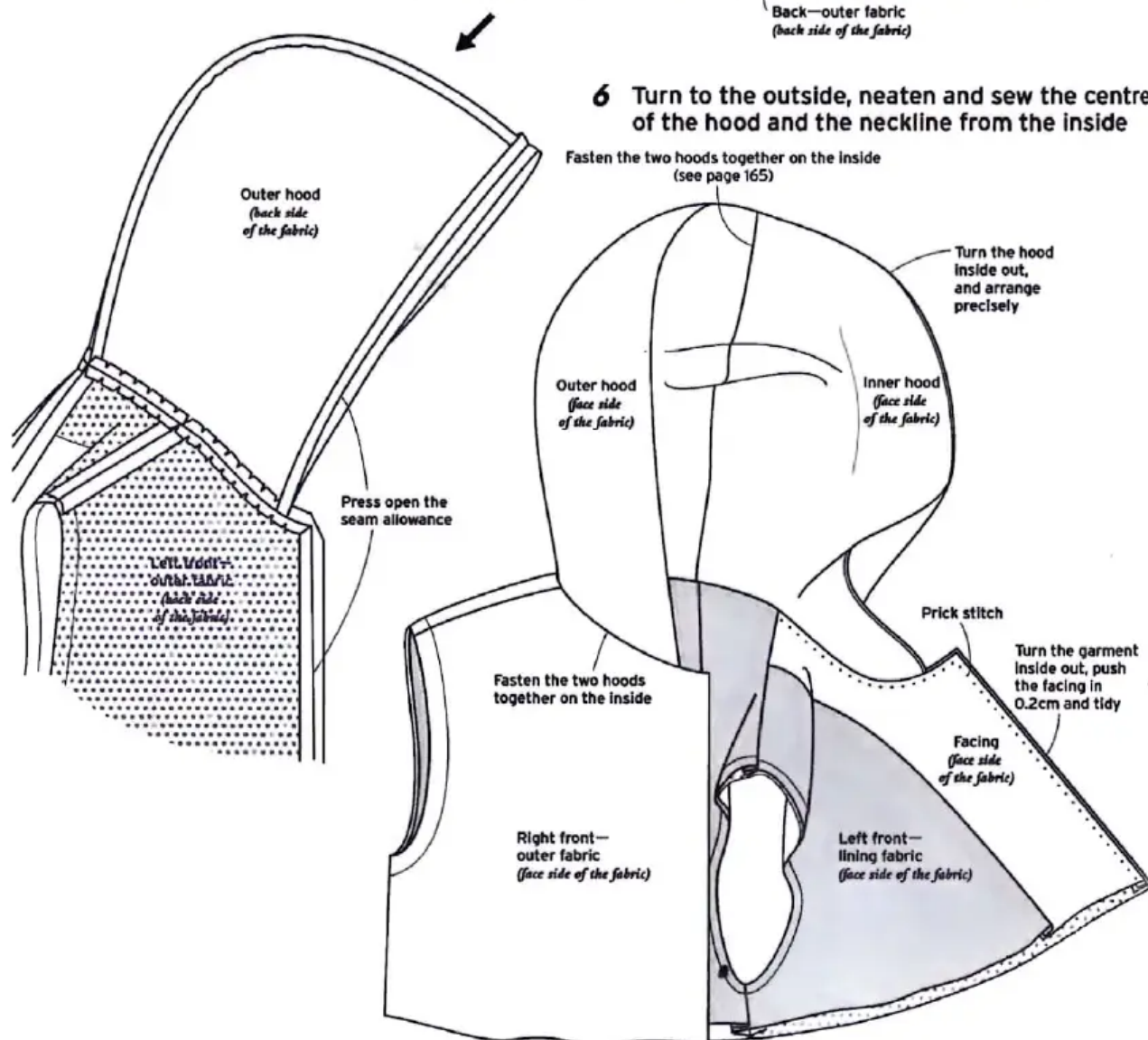
4 With the right sides of the bodice outer fabric and the bodice lining together, secure the ends of the hood attachment seam to prevent the hood from slipping



5 Sew the front edges of the hood and the bodice



6 Turn to the outside, neaten and sew the centre of the hood and the neckline from the inside



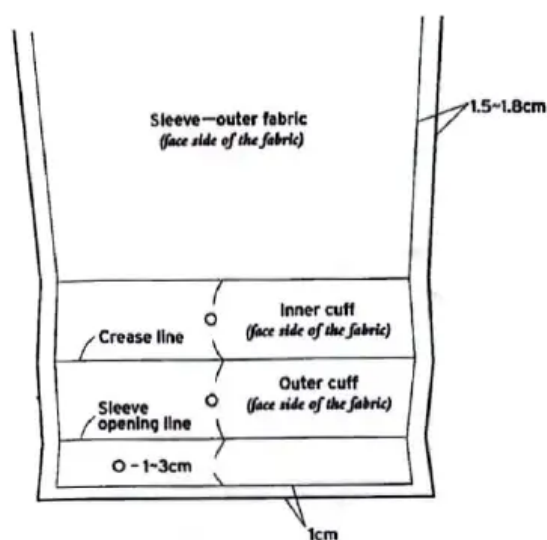
Page 37: Turnback cuffs

The amount to be turned back is cut out and sewn as an extension of the sleeve opening. When worn, the cuffs are turned back on themselves as appropriate.

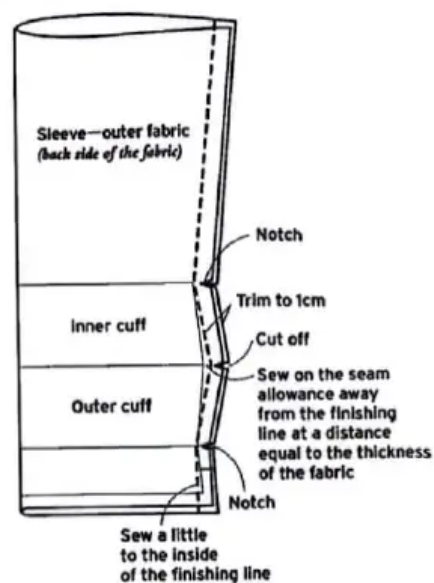


With light-weight fabrics

Cutting out

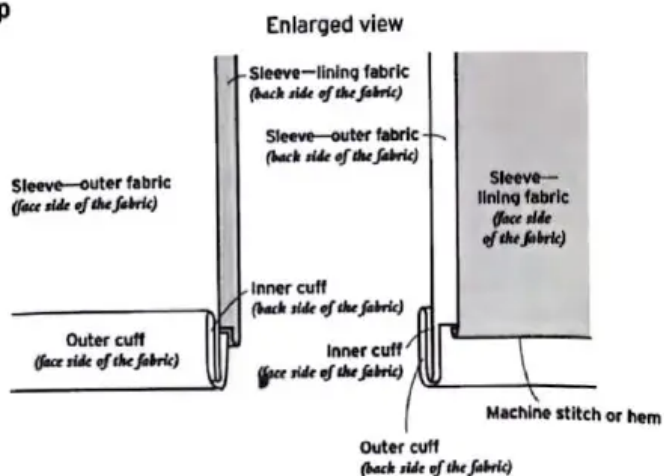


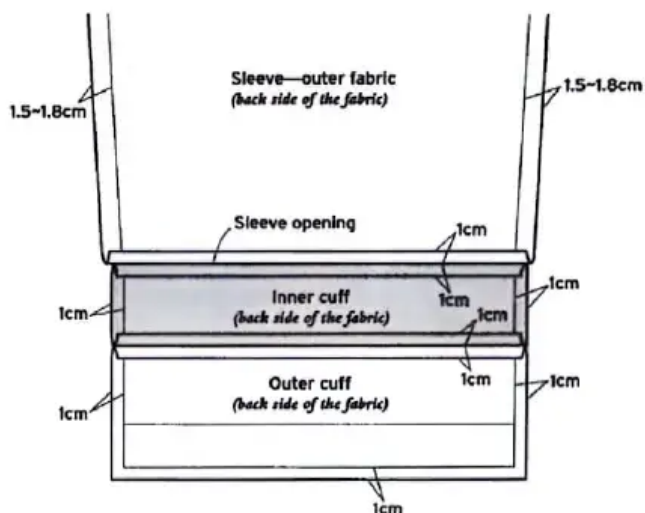
- 1 Sew the sleeve bottom. Then arrange the seam allowance and press open using an iron.



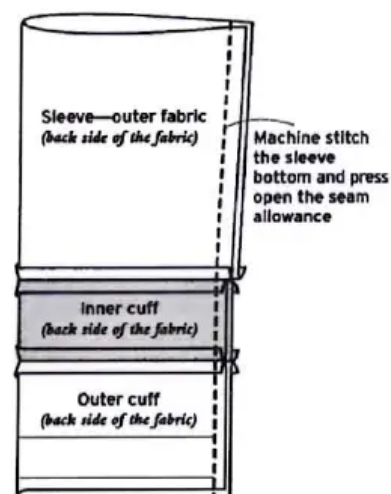
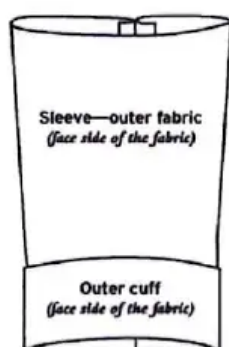
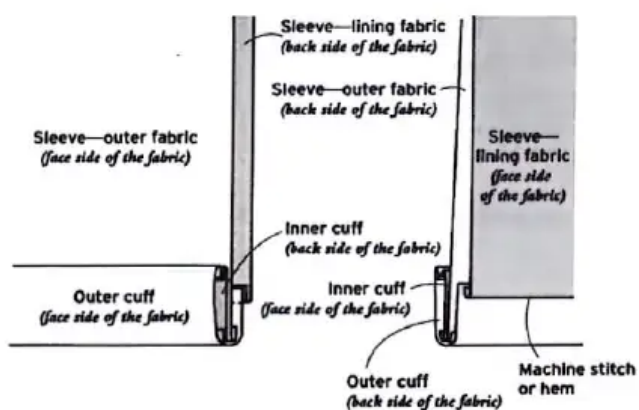
Fold the sleeve opening and the cuffs along the finishing line with an iron

- 2 Turn the sleeve inside out and tidy up the cuffs



With heavy-weight fabrics**1 Use a different light-weight fabric for the inner cuff and sew together**

Sew together the sleeve outer fabric, the inner cuff (different fabric) and outer cuff, and press open the seam allowance

2 Sew the sleeve bottom**3 Turn the sleeve inside out and tidy up the cuffs****Enlarged view**

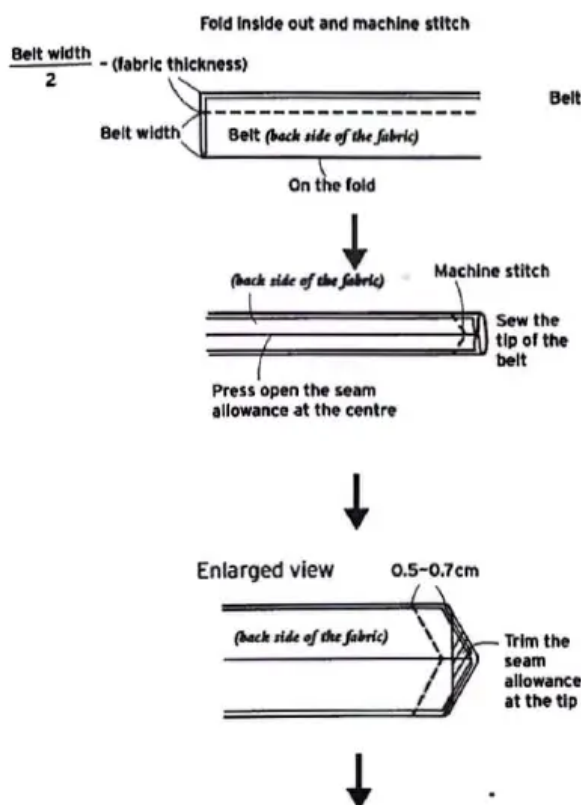
Cuff straps

A cuff strap is a belt or band on a sleeve opening and often applied to overcoats and raincoats.

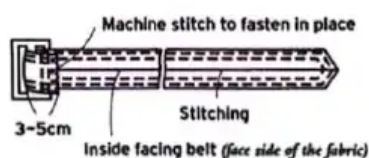


Making the belt

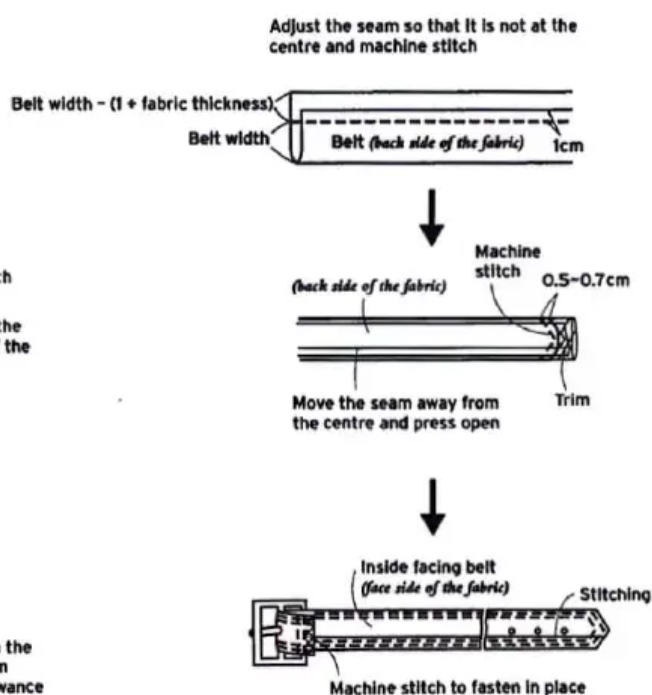
Using a buckle without a pin



Turn the belt inside out, top-stitch and attach the buckle

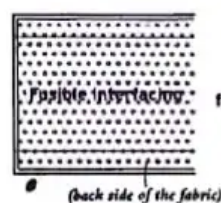


Using a buckle with a pin

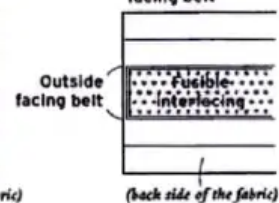


Apply fusible interfacing depending on the outer fabric

(A) Apply over the entire belt



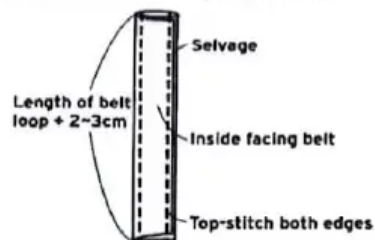
(B) Apply to the outside facing belt



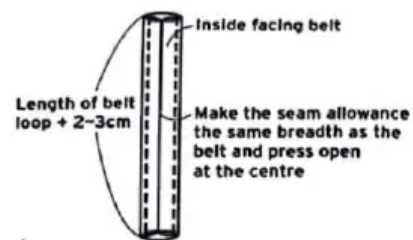
Making the belt loops

If the selvages of the fabric can be used

Fold twice so that the selvage is at the top

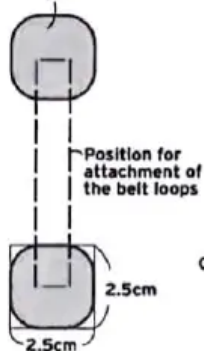


If the selvages of the fabric cannot be used

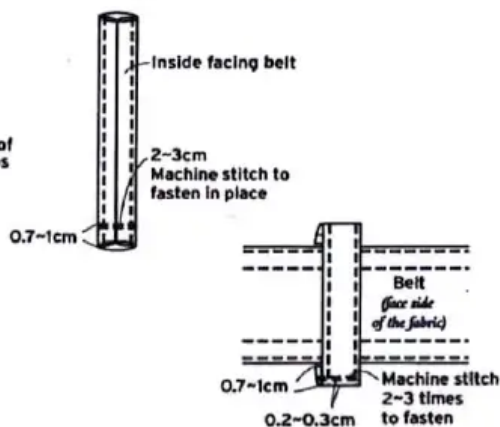


Attaching the belt loops

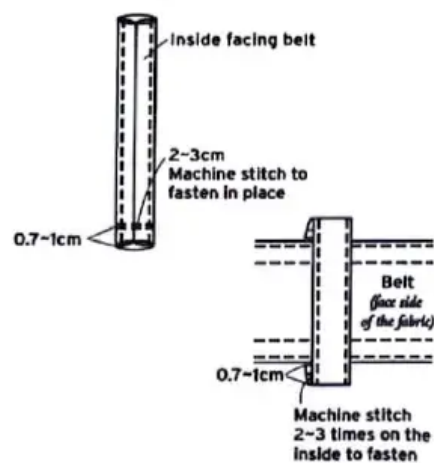
Reinforcing fabric (lining fabric or fusible interfacing)



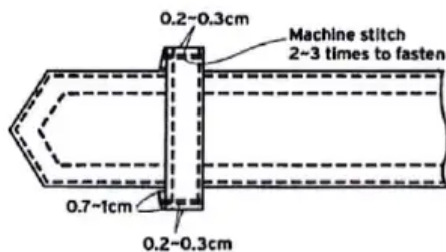
(A) Attaching the top edge from the inside and folding the bottom edge and machine stitching from the outside



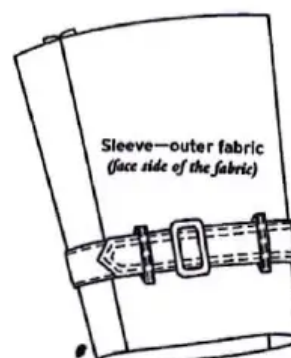
(B) Attaching the top and bottom edges from the inside



(C) Folding the top and bottom edges and machine stitching from the outside to attach



Finished cuff strap

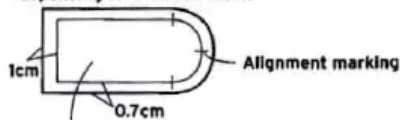


Tabs

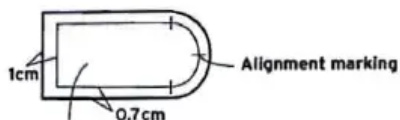
A slim decorative attachment in the style of a flap that can be attached to any part of a garment. Attached to a pocket or sleeve opening, it sometimes has the function of button fastening and can also be used as an extension for a buttonhole.

Cutting out

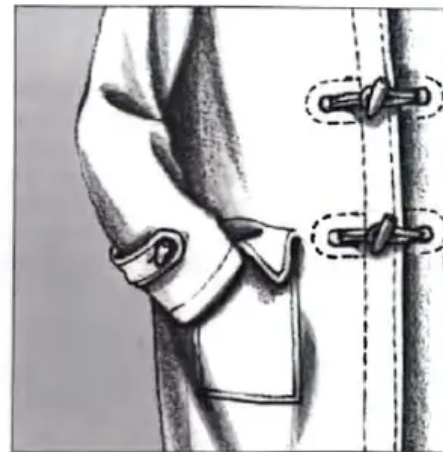
Apply fusible interfacing depending on the outer fabric



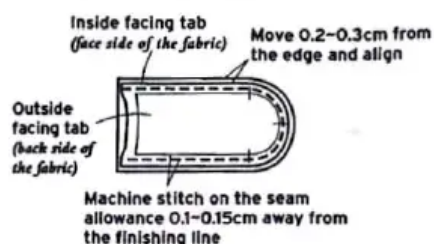
Outside facing tab
(back side of the fabric)



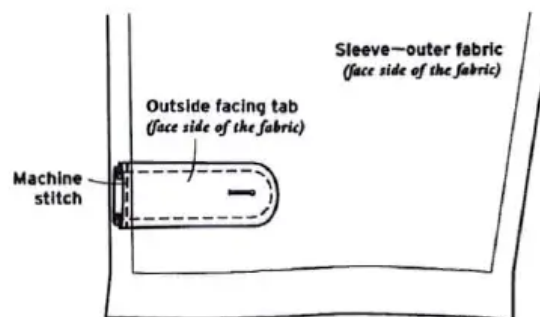
Inside facing tab
(face side of the fabric)



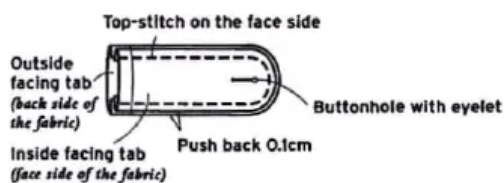
1 Sew around the tab



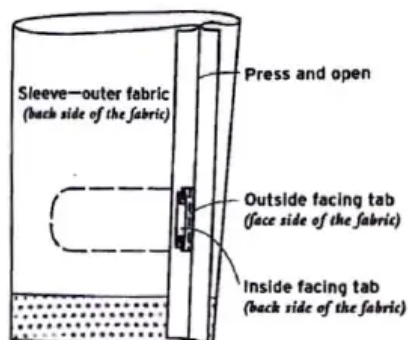
3 Fasten the tab to the seam allowance



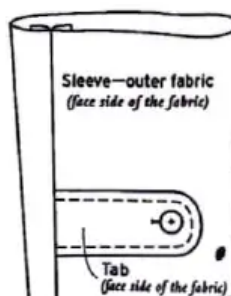
2 Turn inside out and make the button hole



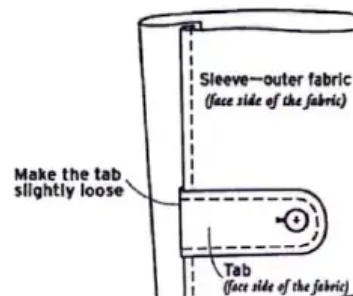
4 Sew the sleeve bottom



Pressing open out the seam allowance on the sleeve bottom



Folding over both seam allowances on the sleeve bottom in the same direction

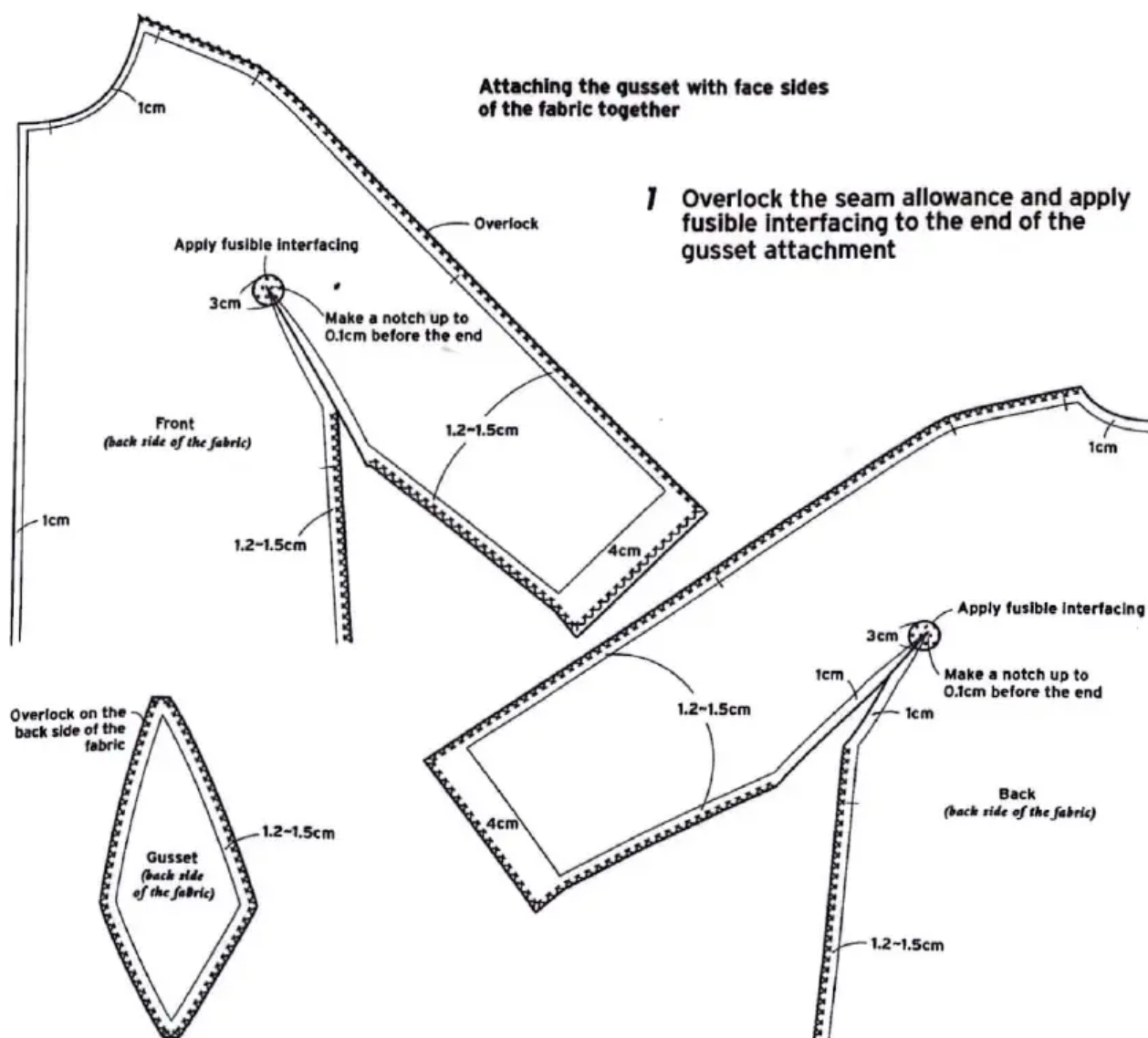


Diamond-shaped gusset

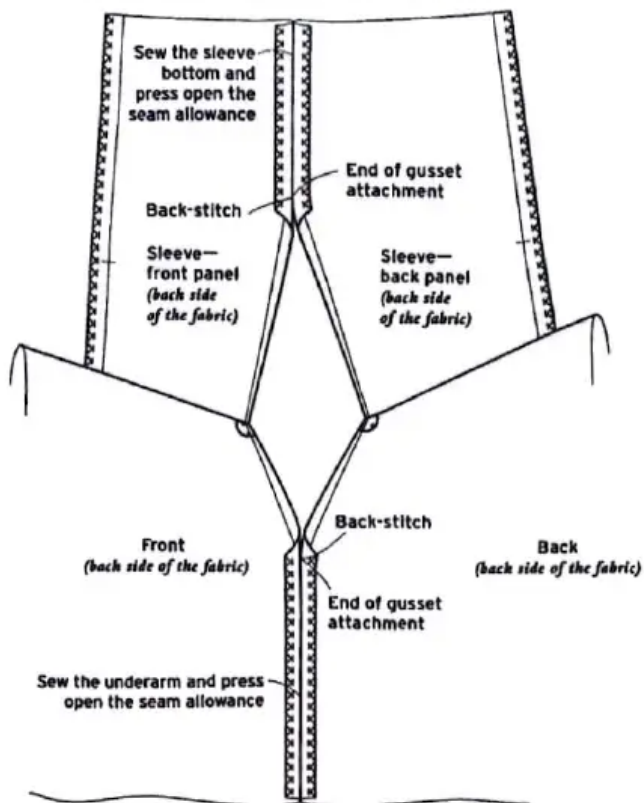
Inserting a diamond-shaped gusset into a kimono sleeve that is strongly angled from the point of the shoulder adds some volume to the sides and creates a three-dimensional structure. You can use fusible interfacing or reinforcing fabric to finish the end of the gusset attachment. The method that uses fusible interfacing is simple. In unlined coats it makes finishing the seam allowance easy. Attaching a piece of reinforcing fabric makes the corners stronger.



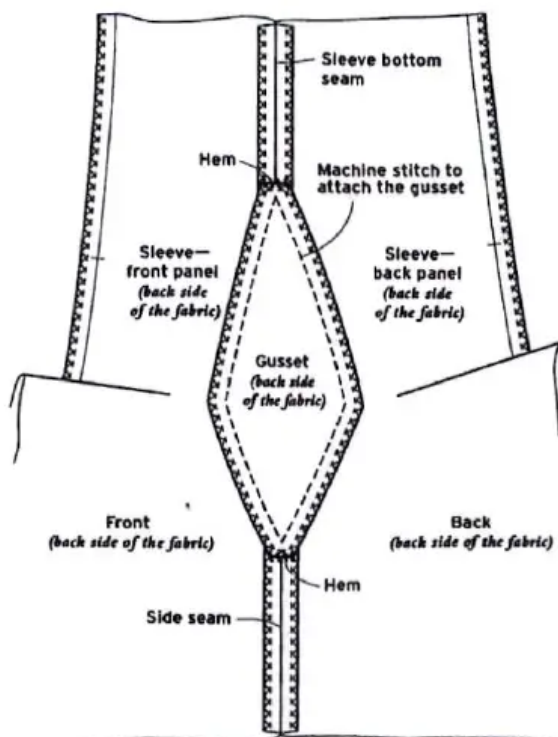
A Finishing the end of the gusset attachment with fusible interfacing



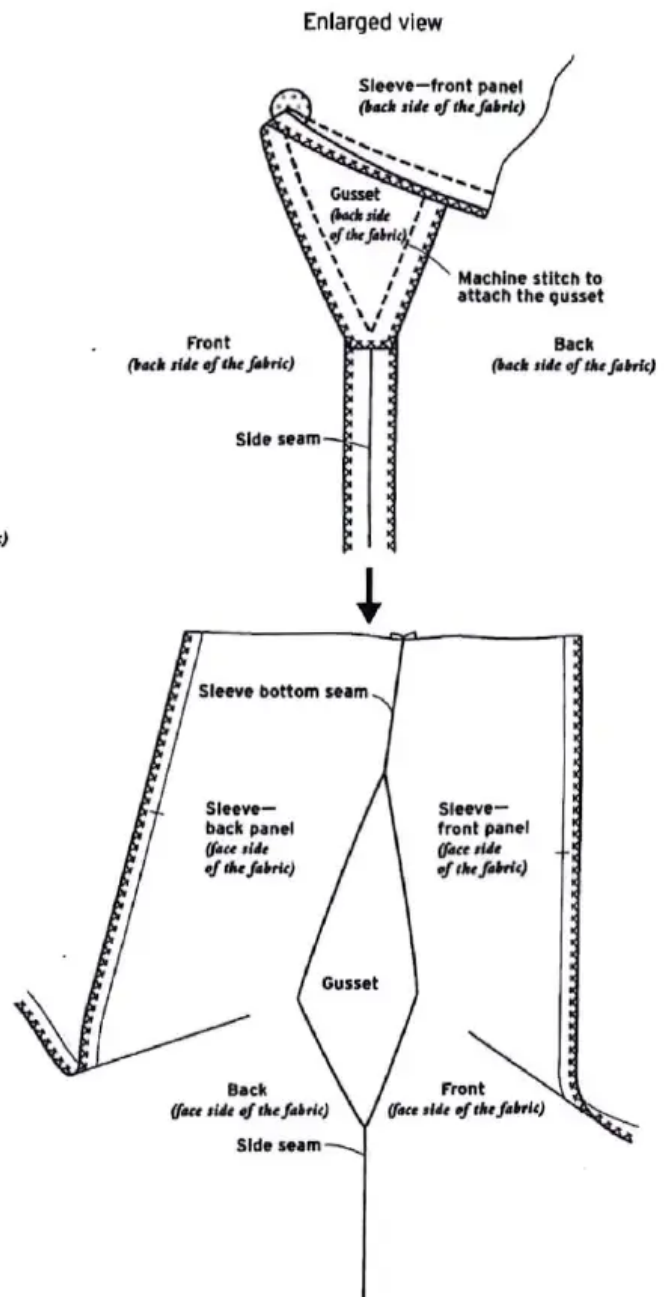
2 Sew the sides and the sleeve bottom



4 Hem the gusset to the sleeve bottom and side seam allowance



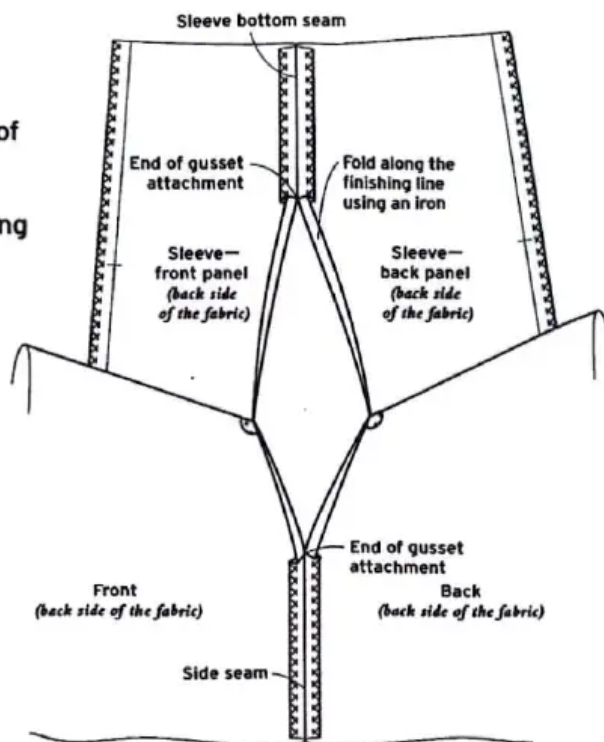
3 Attach the gusset



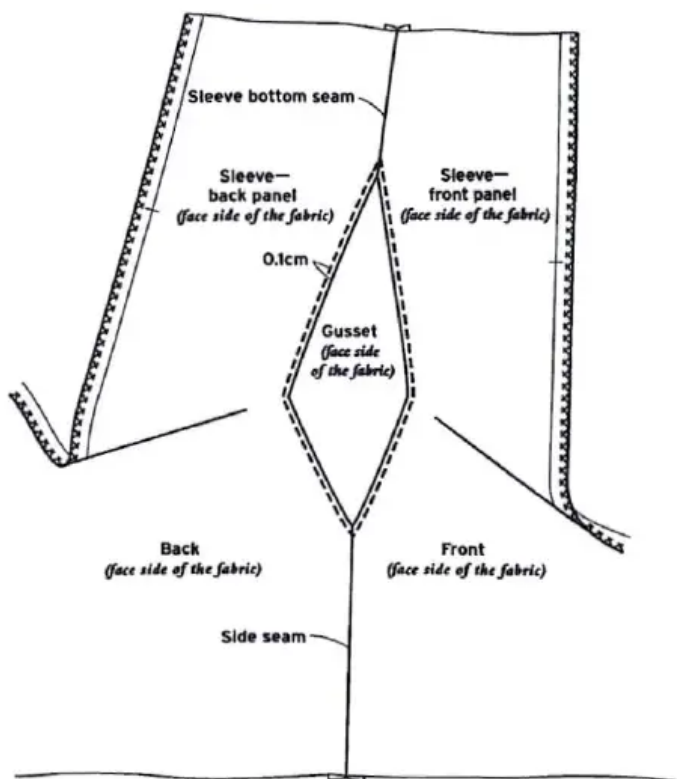
Attaching the gusset with face sides of the fabric together

1, 2 Steps 1 and 2 are the same as when attaching the gusset with face sides of the fabric together

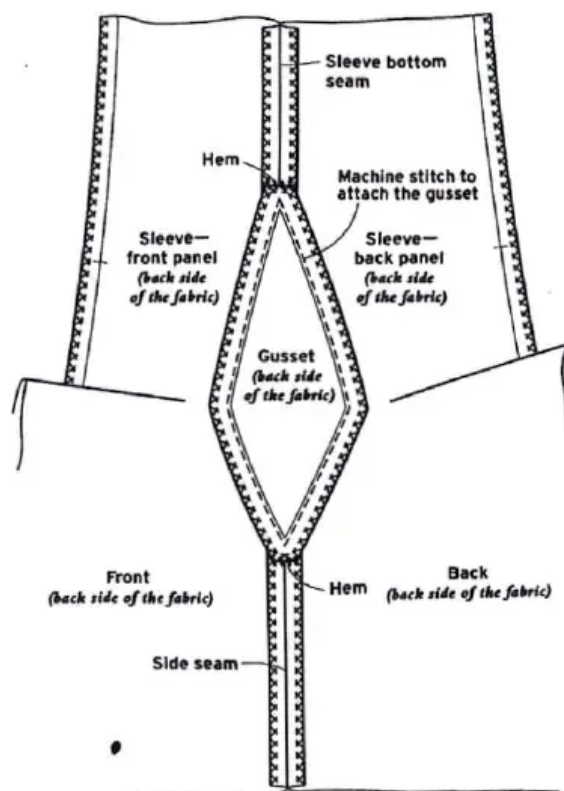
3 Fold the gusset attachment position along the finishing line



4 Apply the gusset to the back side of the garment and machine stitch on the face side of the fabric to fasten in place

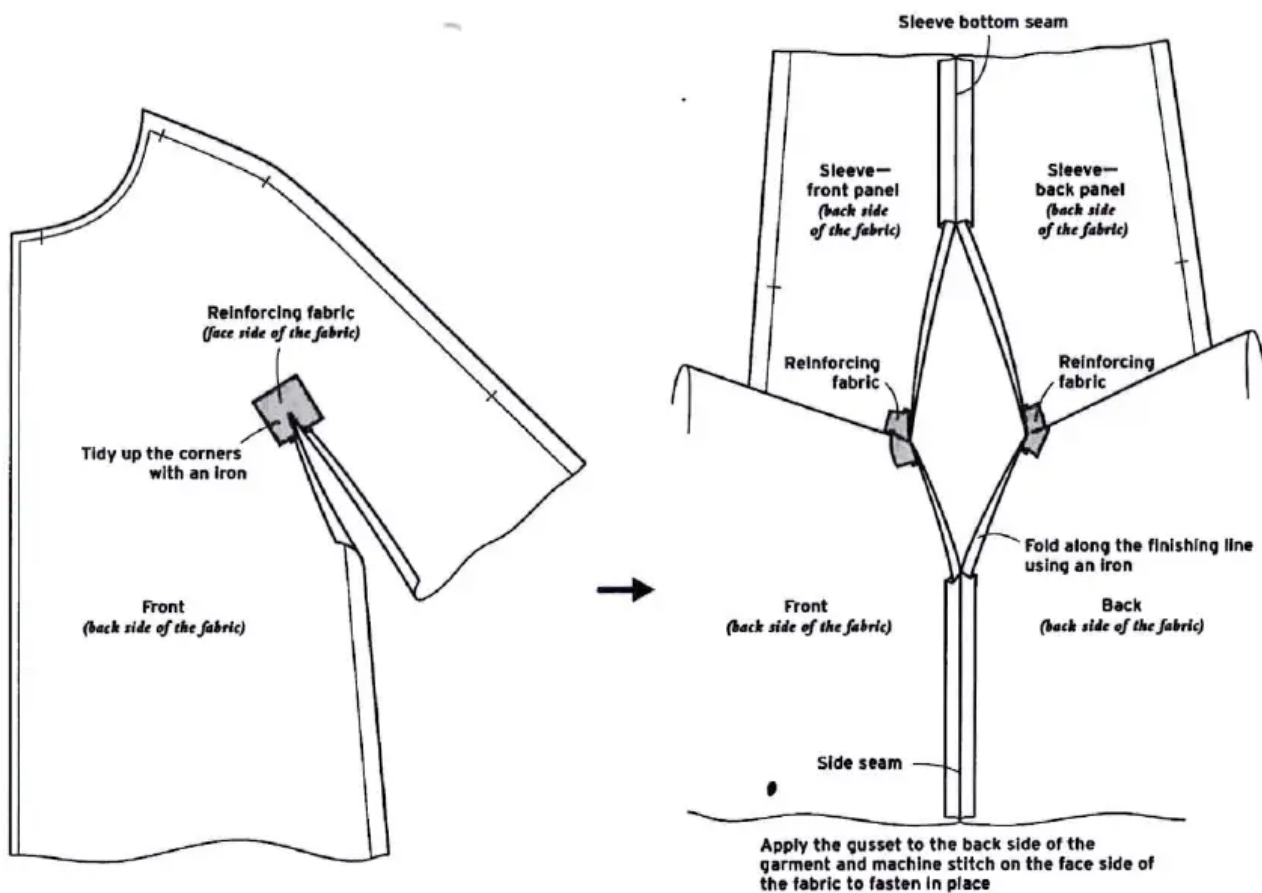
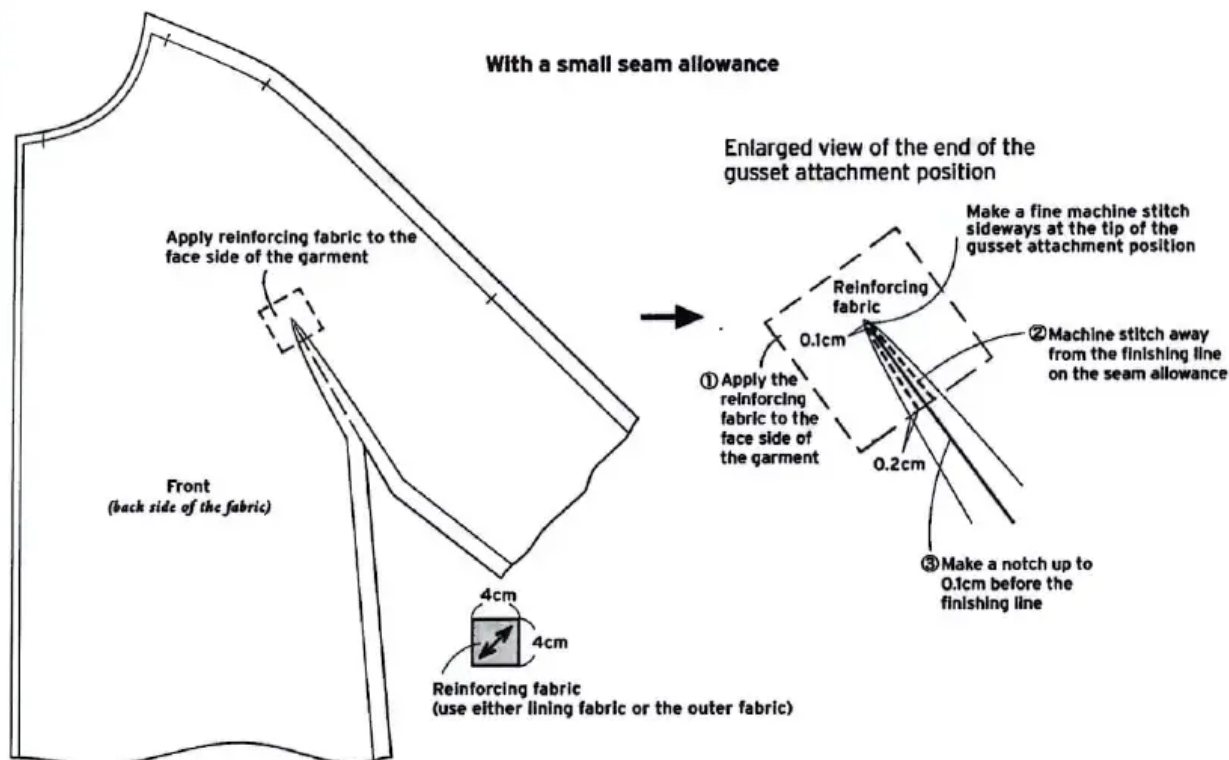


5 Hem the gusset to the sleeve bottom and side seam allowance

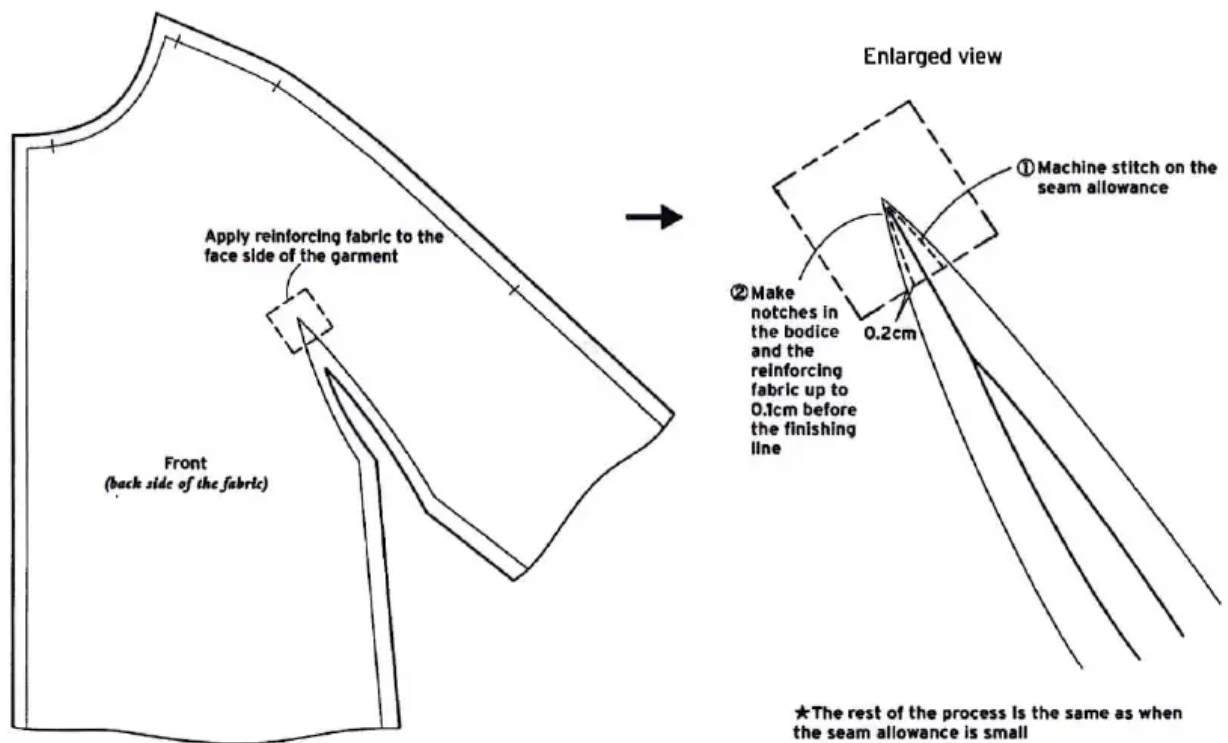


B Finishing the corner of the gusset attachment with reinforcing fabric

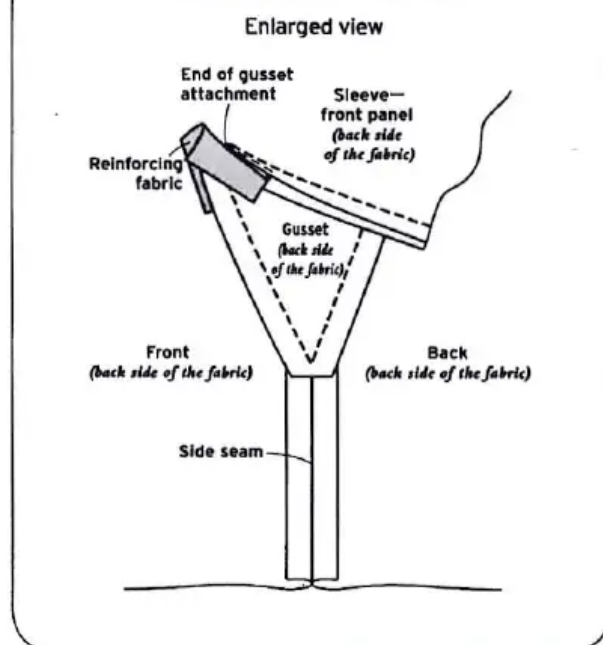
With a small seam allowance



With a large seam allowance



Attaching the gusset with face sides of the fabric together

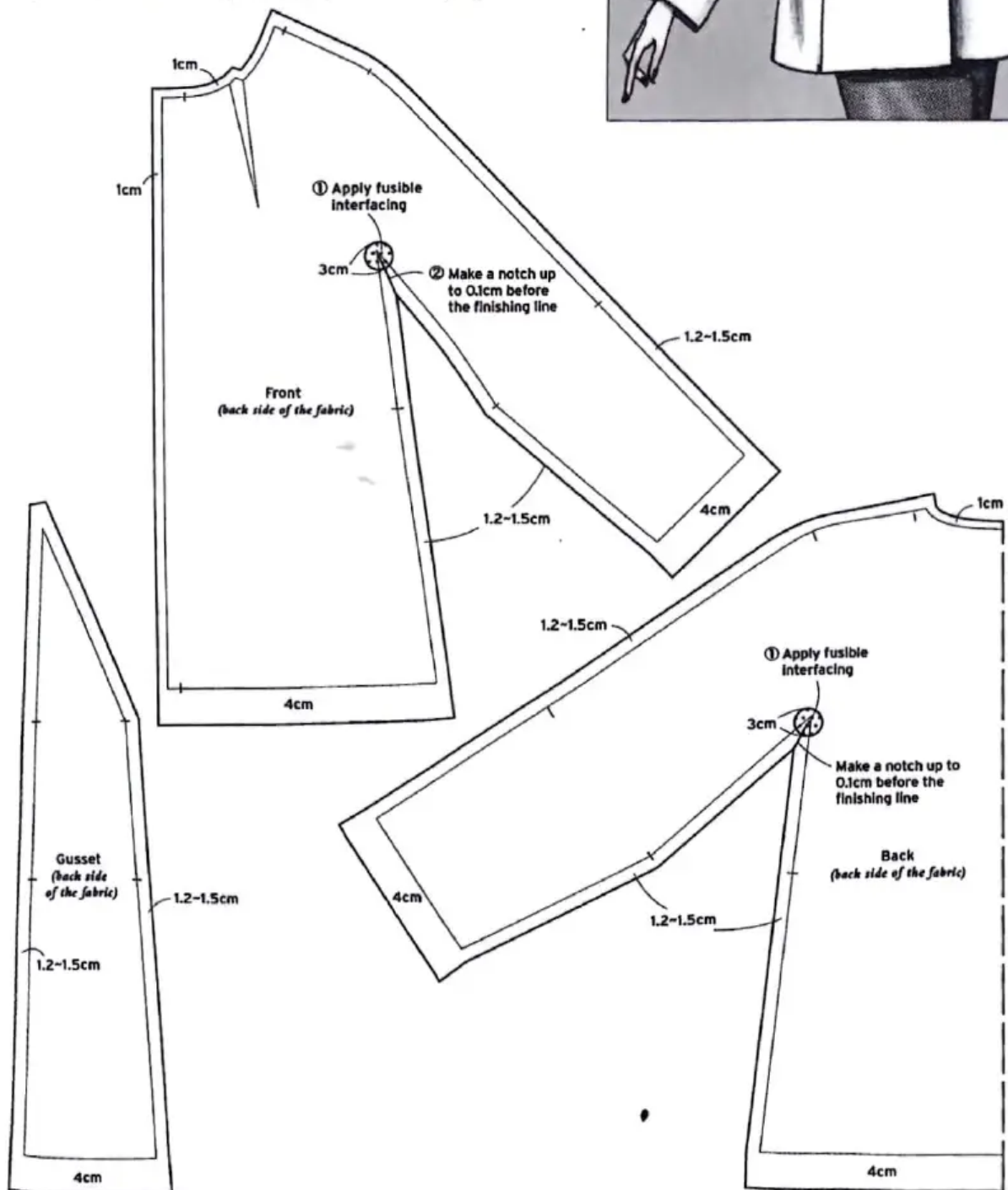


A gusset that is an extension of the bodice sides

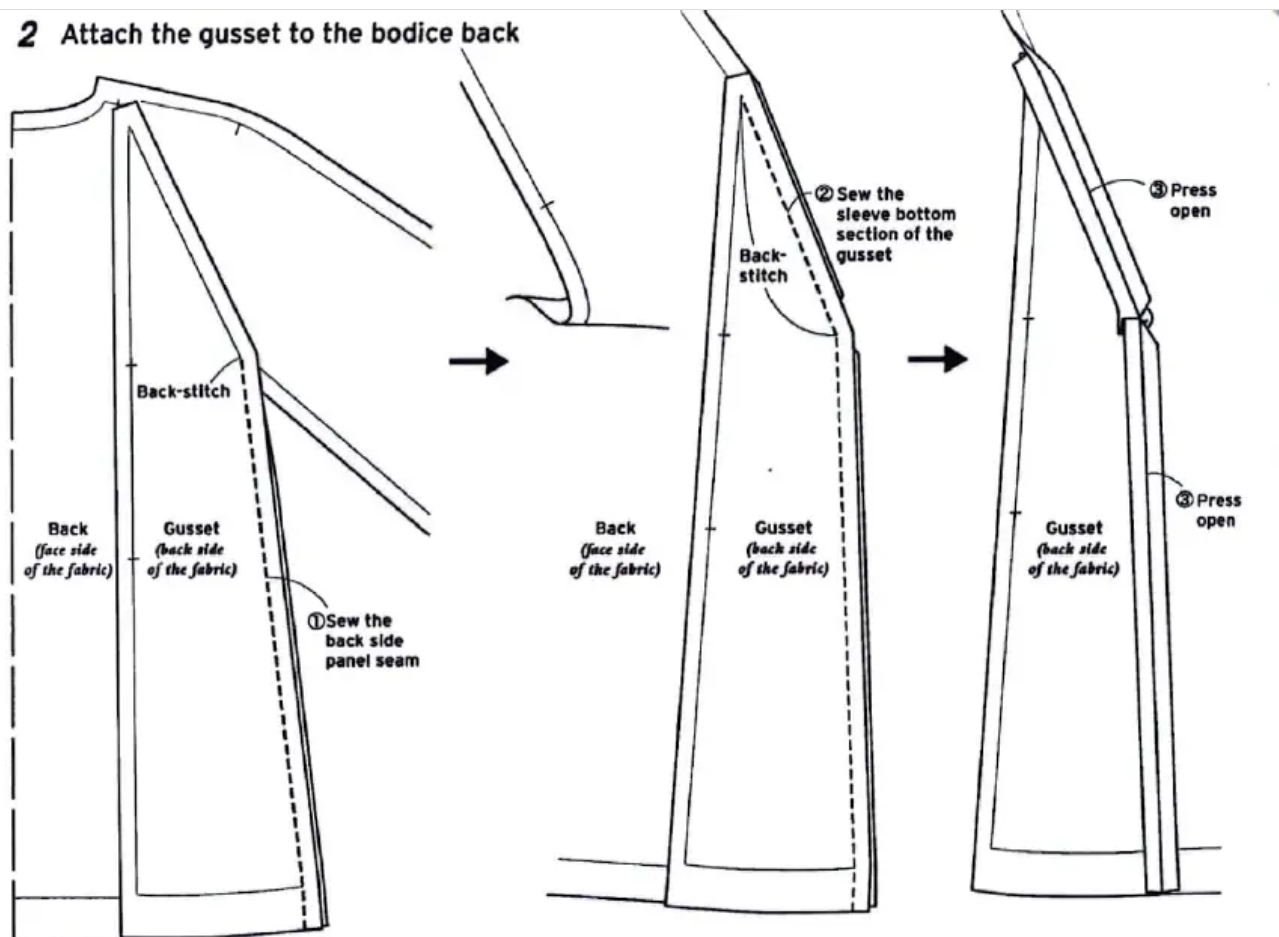
A triangular gusset is cut as an extension of the bodice side panel, which is attached to the bodice with shaped seams, to provide additional room for movement.

The side panel is attached to the bodice and the triangular gusset section is attached so that it inserts into the sleeve bottom seam. The ending points of different seams converge at the corners, so sew each separately.

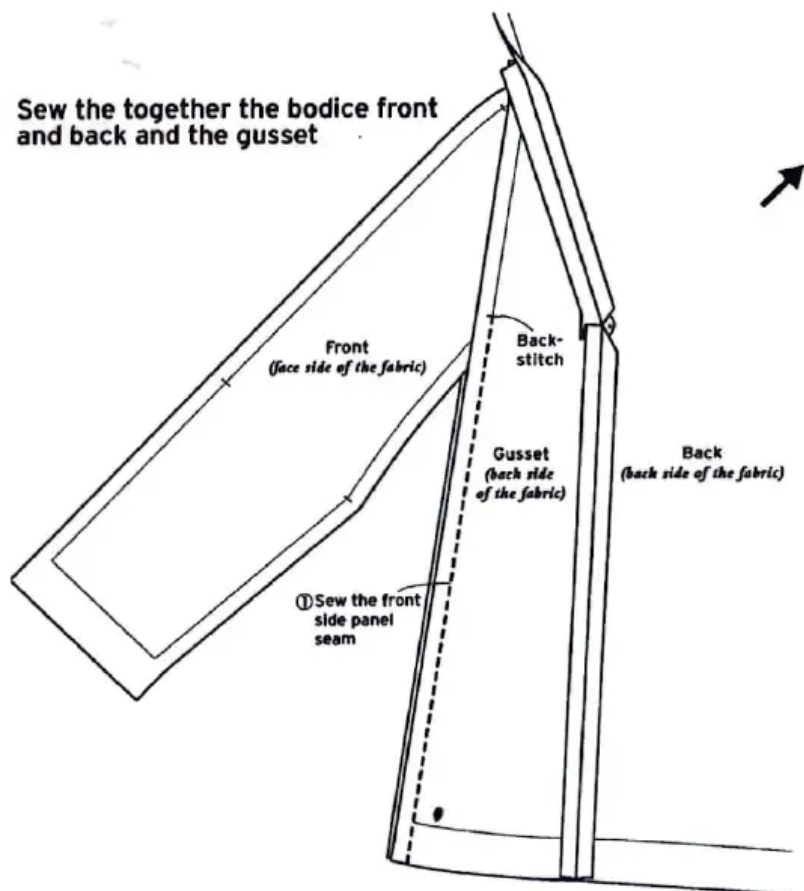
- 1 Apply fusible interfacing to the end of the gusset attachment points to prevent fraying

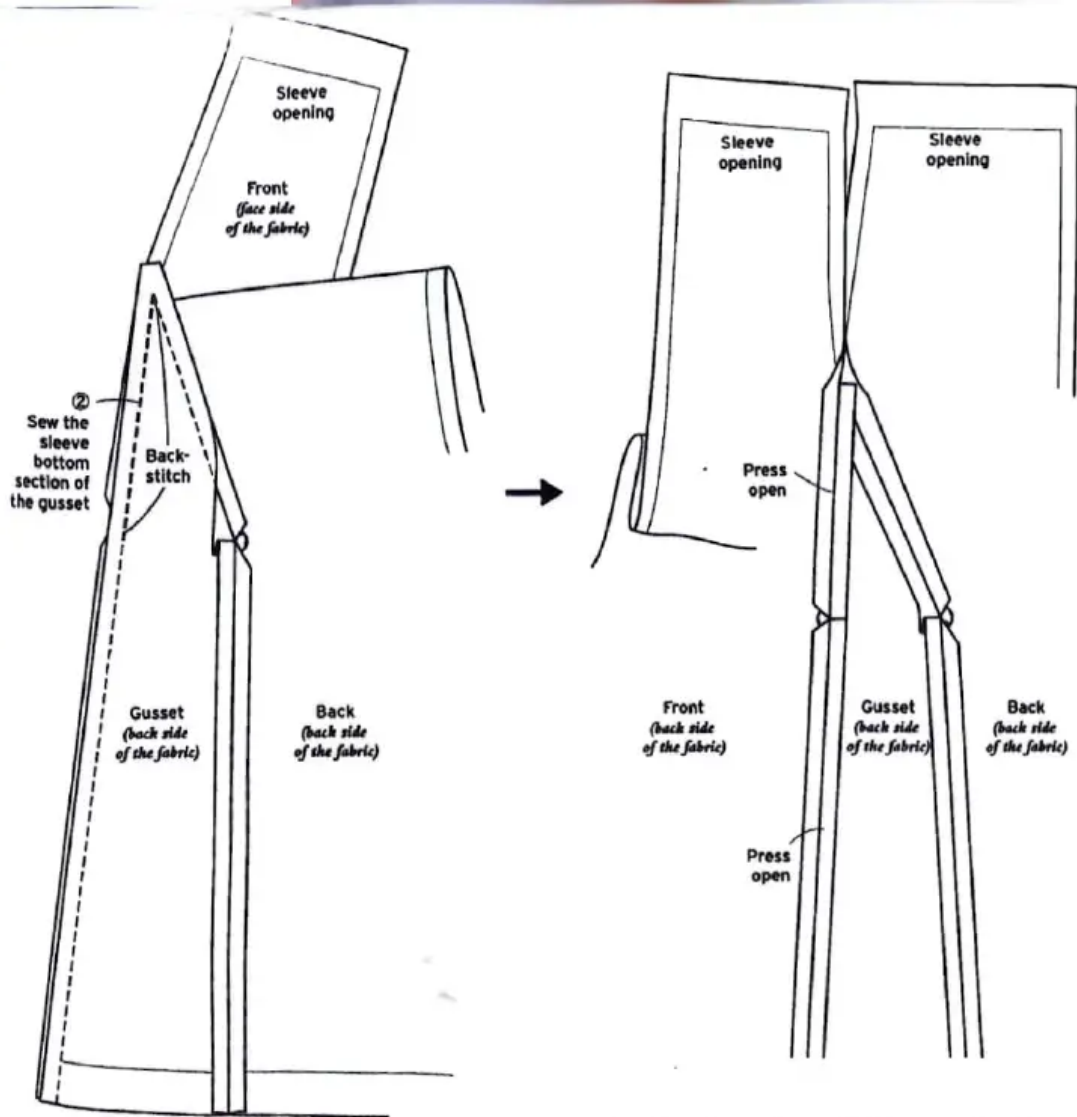


2 Attach the gusset to the bodice back

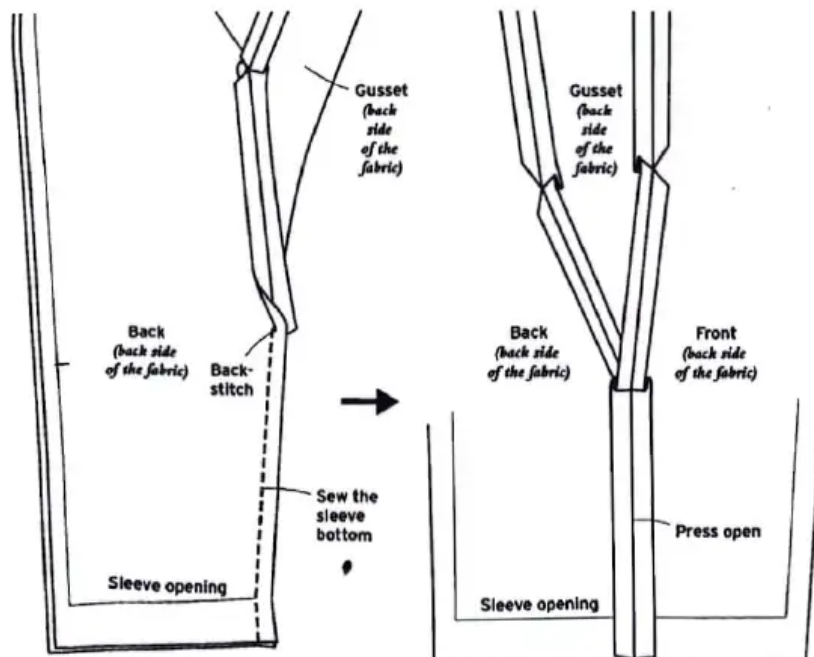


3 Sew the together the bodice front and back and the gusset





4 Sew the sleeve bottom on the bodice

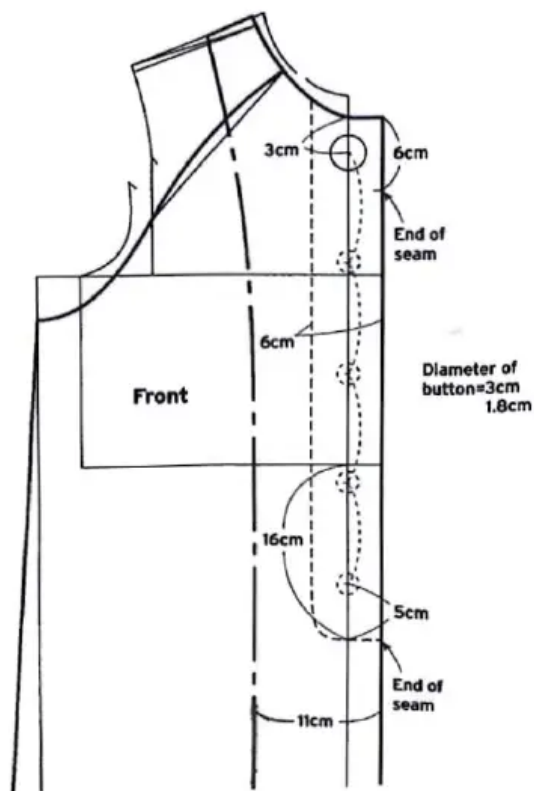


Fly front opening

The fly front opening is a way of concealing the buttons, snaps and other types of fasteners on the front of a coat or jacket by making the top front edge double-layered.

Fly front openings can be created either with the standard method or a simple method.

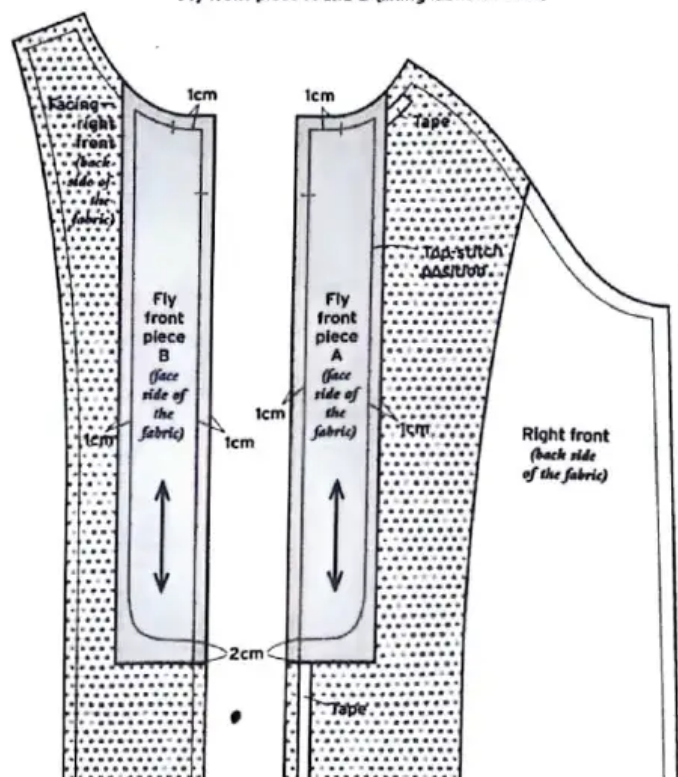
The standard method as shown in A is suitable for light- or medium-weight wool. The method shown in B creates a neat finish on heavyweight wool.



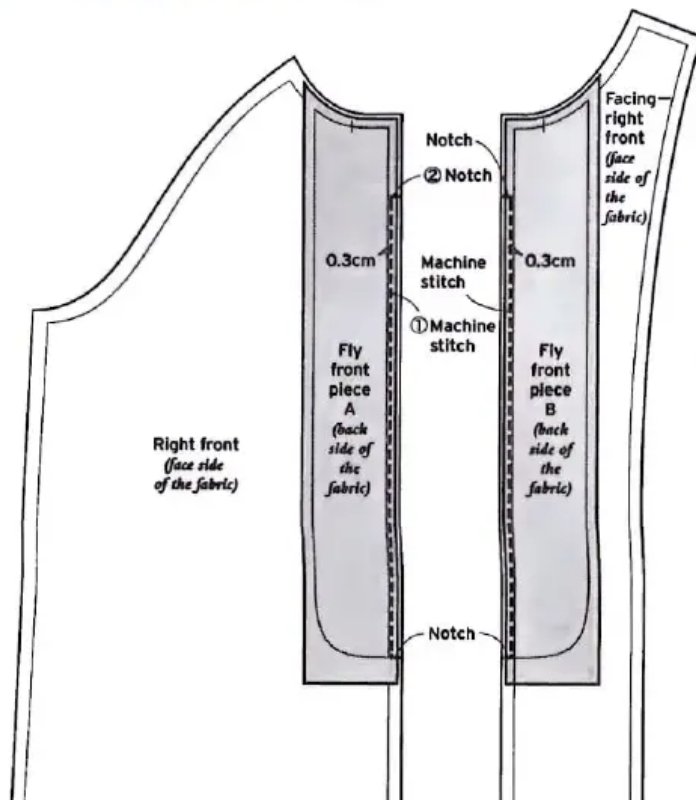
A Standard fly front opening

7 Cutting out the fabric and determining the attachment position of the fly front piece

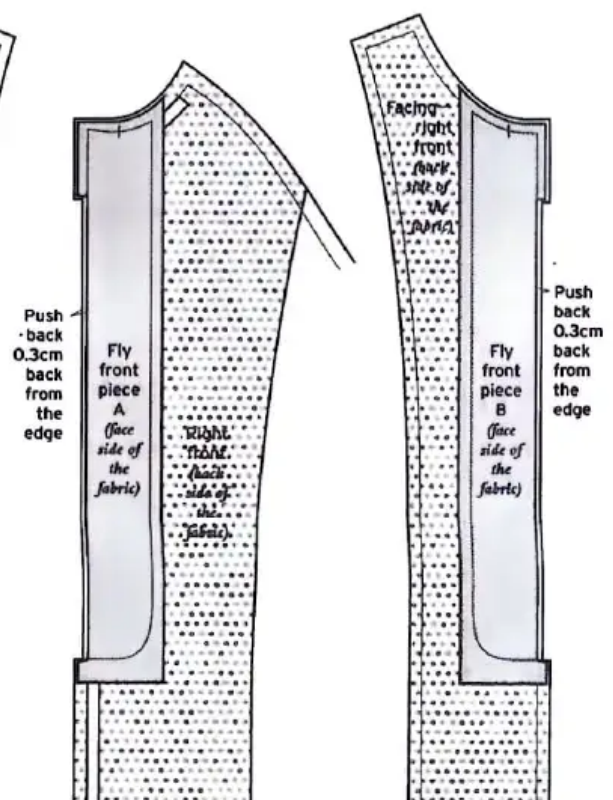
Fly front piece A and B (lining fabric x 1 each)



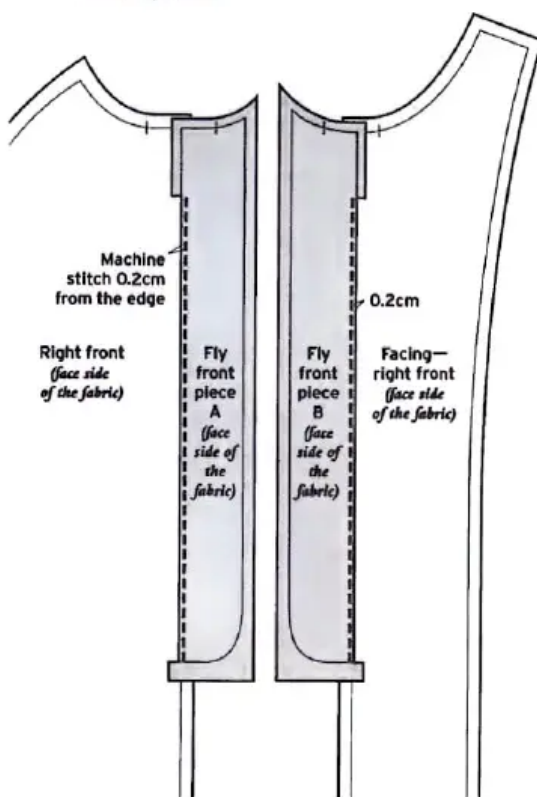
2 Attach the fly front piece to the bodice right front and the facing



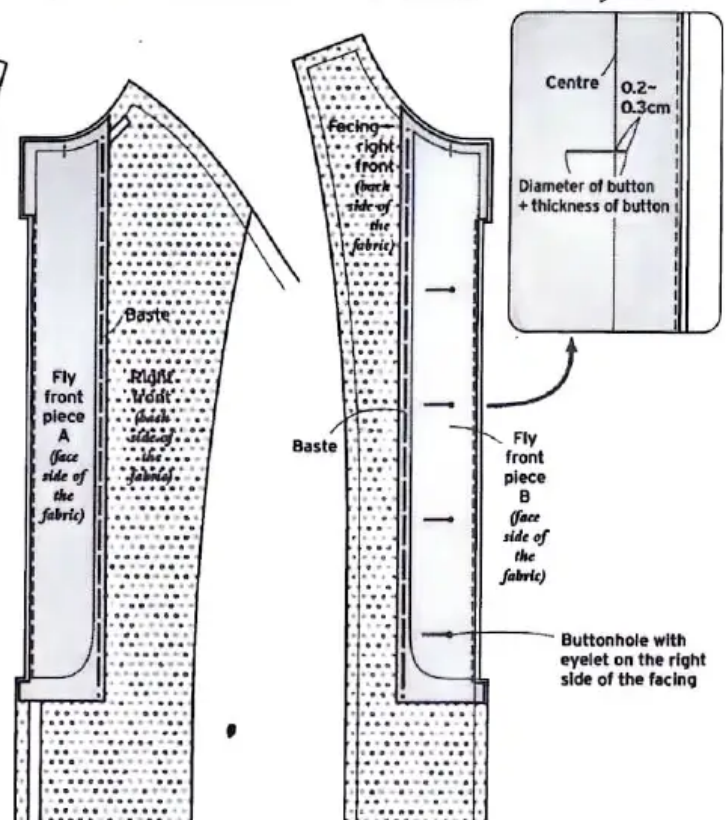
3 Turn inside out and tidy up the front edges



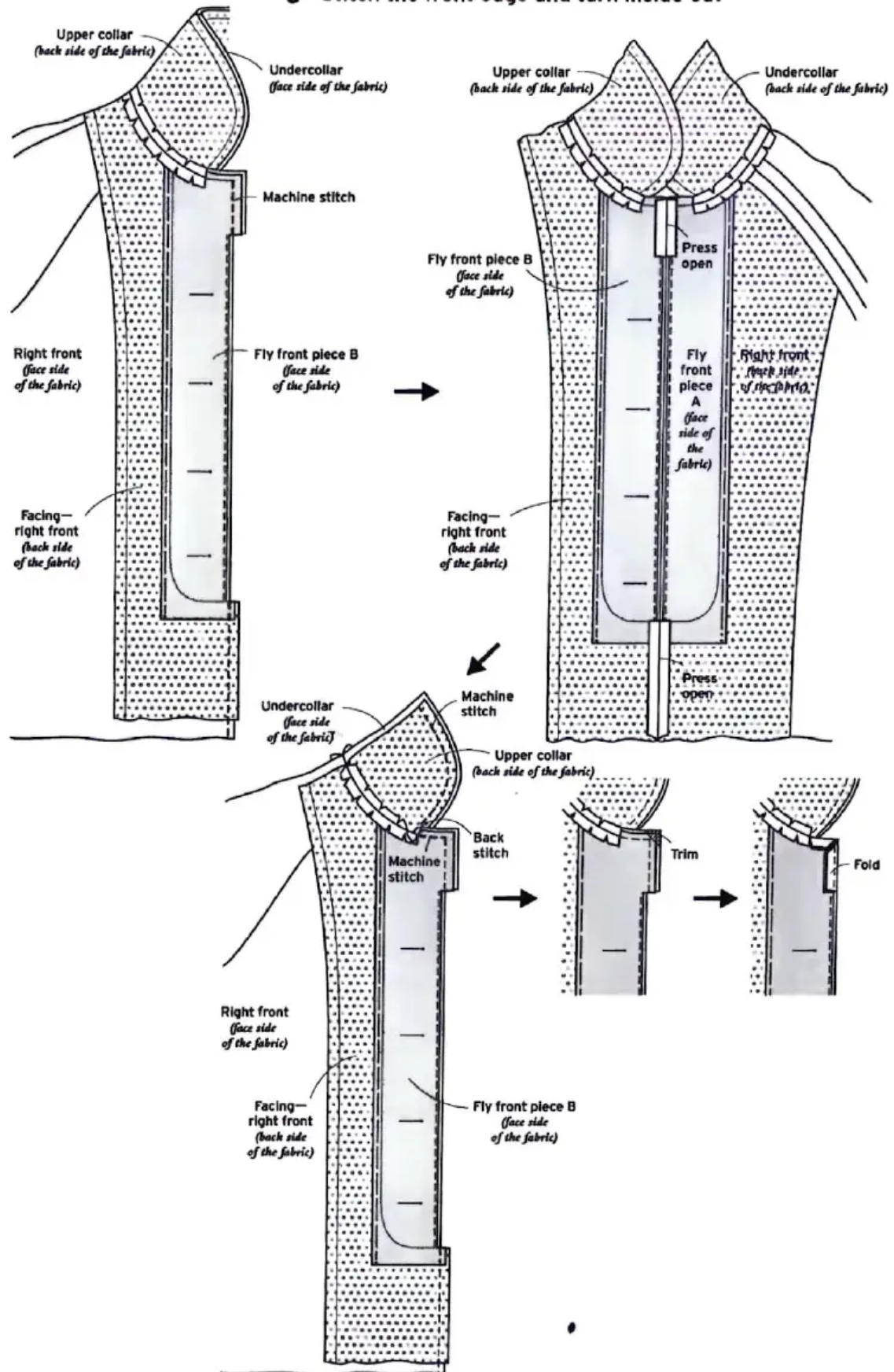
4 Machine stitch the fly front piece to hold in place



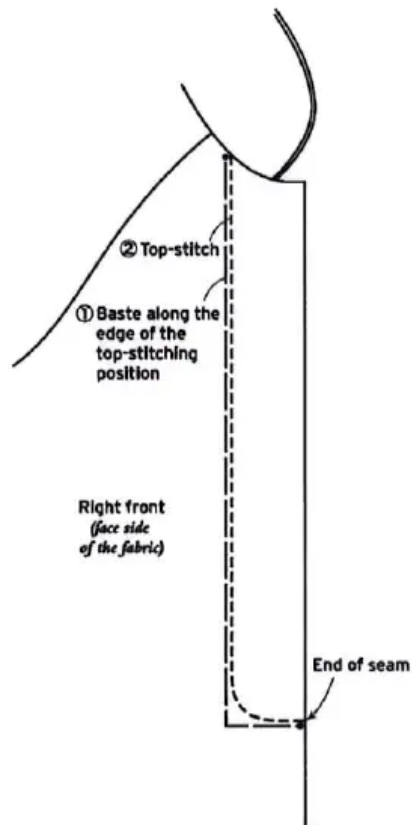
5 Make a buttonhole in the facing



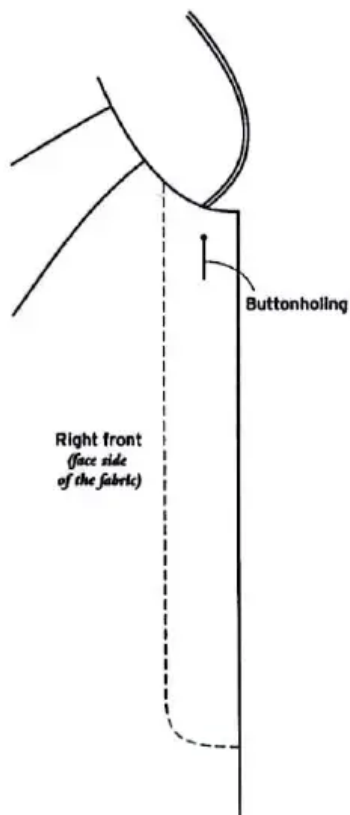
6 Stitch the front edge and turn inside out



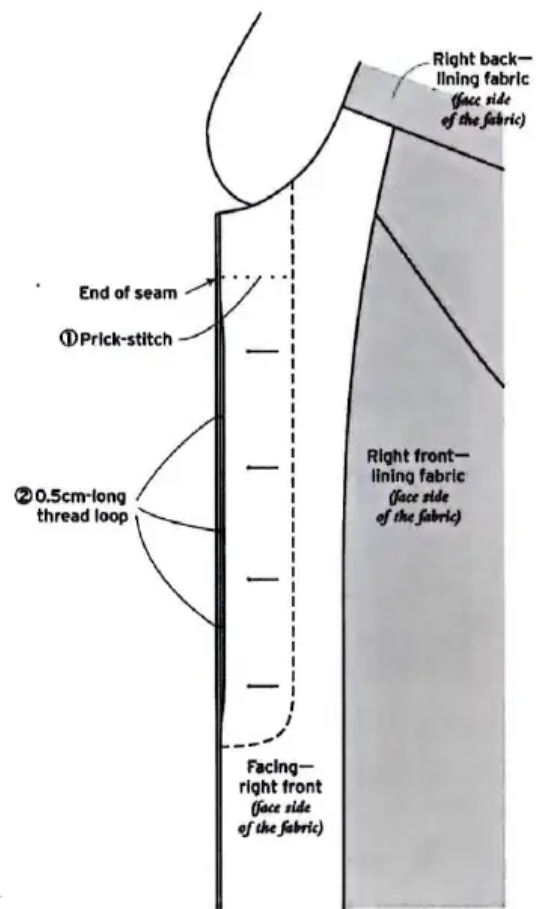
7 Turn the front edge inside out, neaten and top-stitch



9 Make the buttonholes



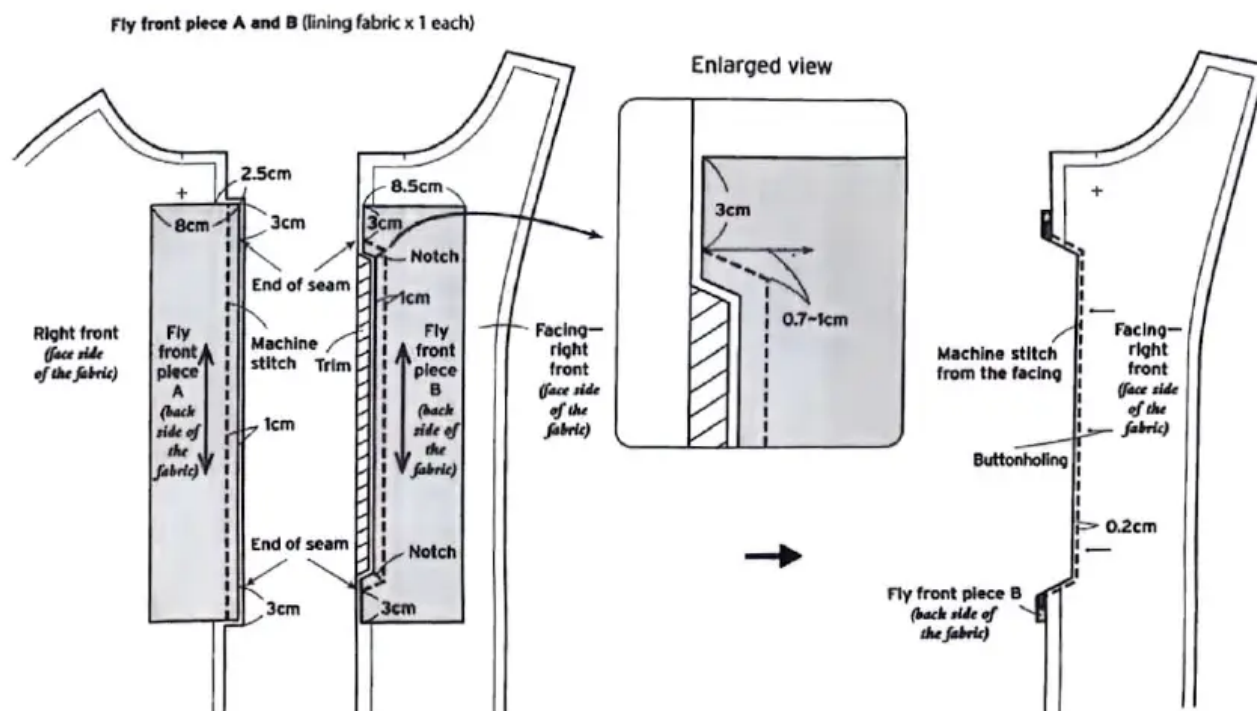
8 On each front edge, join the bodice and the facing with thread loops between the button and the buttonholes respectively



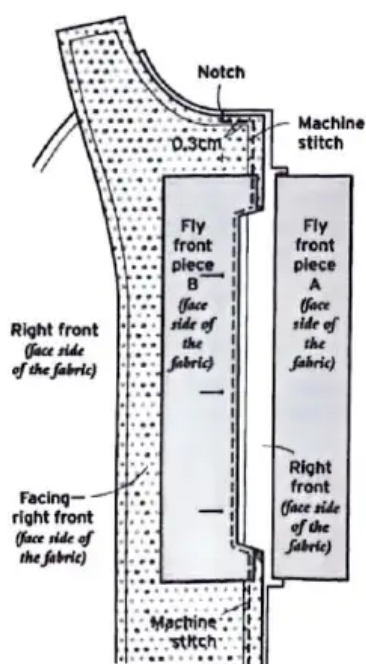
B Standard fly front opening

With heavy-weight fabrics, the front edges may become bulky. To avoid this, reduce the fly front on the facing.

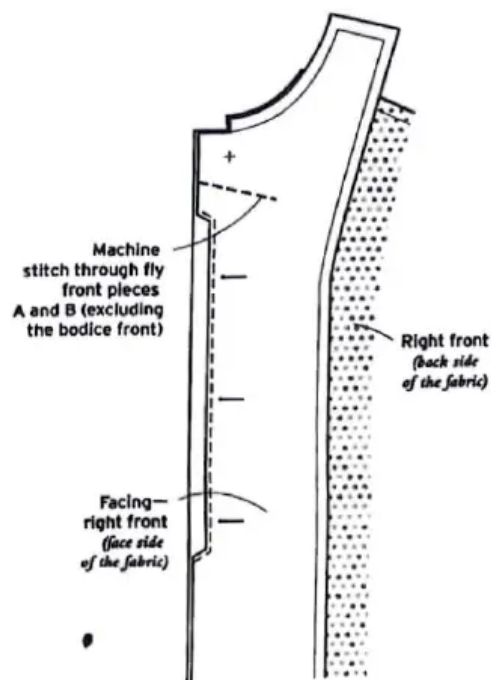
1 Cut out the fly front pieces and attach to the bodice right front panel and the facing



2 With the right sides of the bodice front and the facing together, stitch the front edges

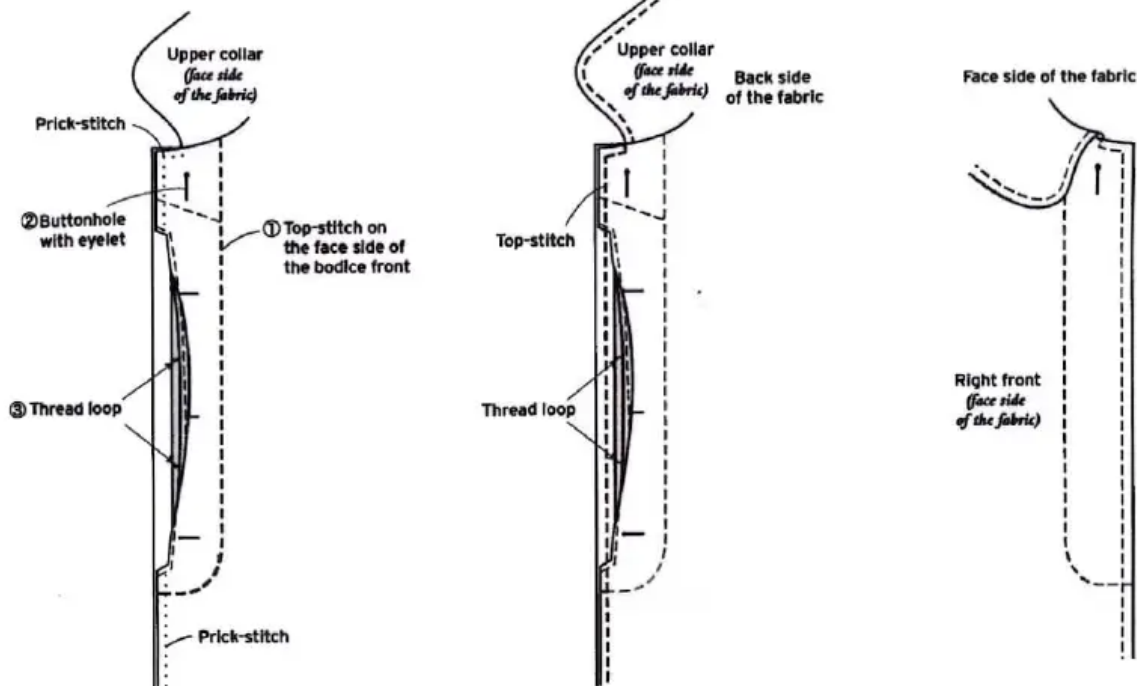


3 Turn the front edge to the face side



4 Top-stitch to fasten the fly front piece in place

When top-stitching the front edge and the collar



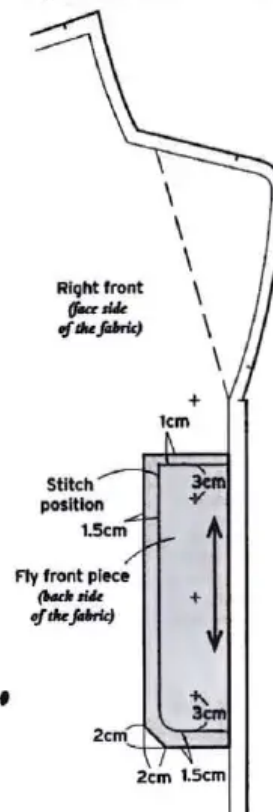
C Abbreviated fly front opening

Making buttonholes in the facing and turning inside out

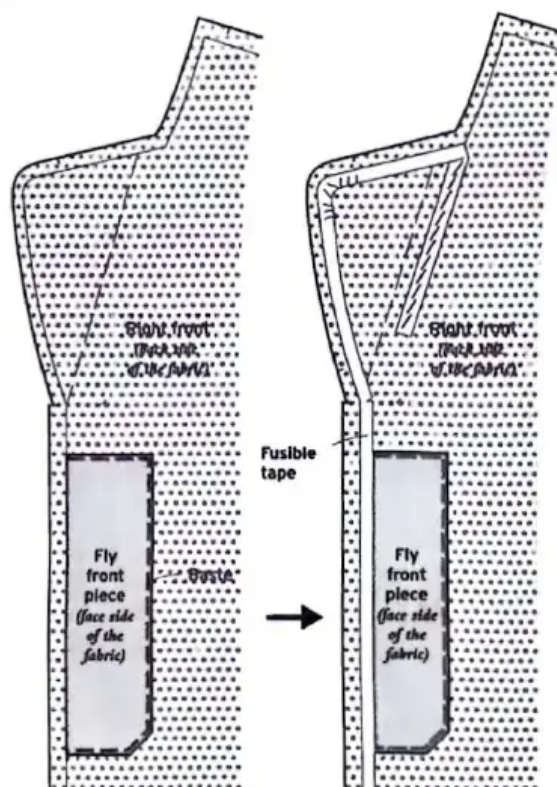


Cutting out

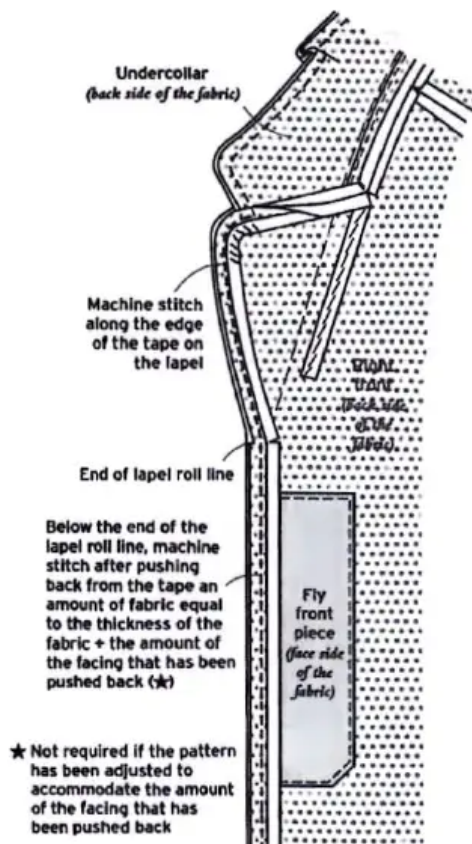
Fly front piece (lining fabric x 1)



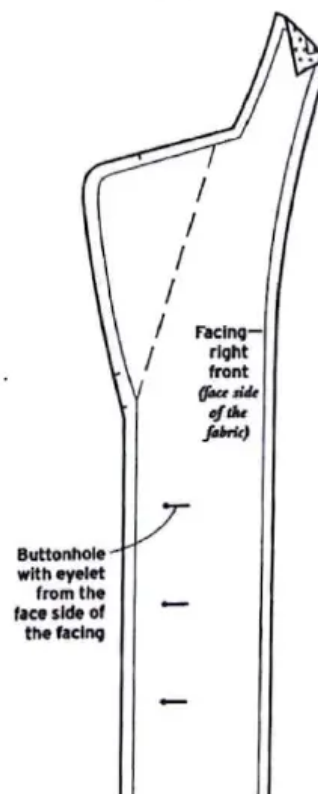
7 Attach the fly front piece to the bodice right front panel



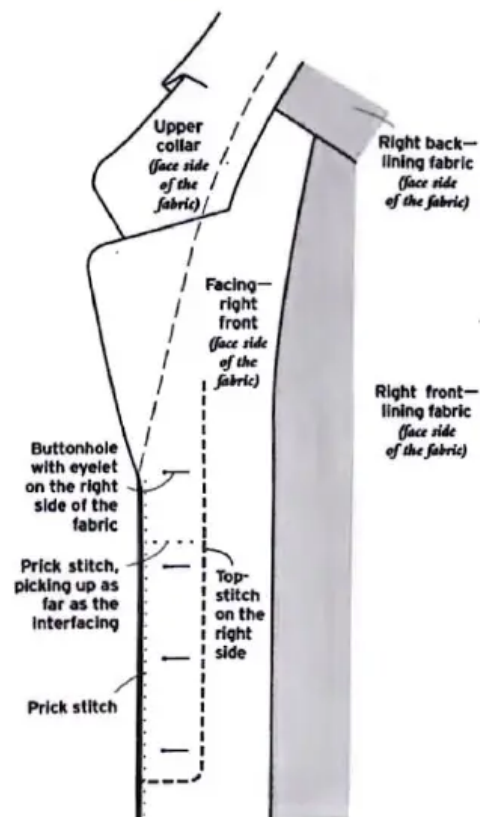
3 Stitch the front edge and turn inside out

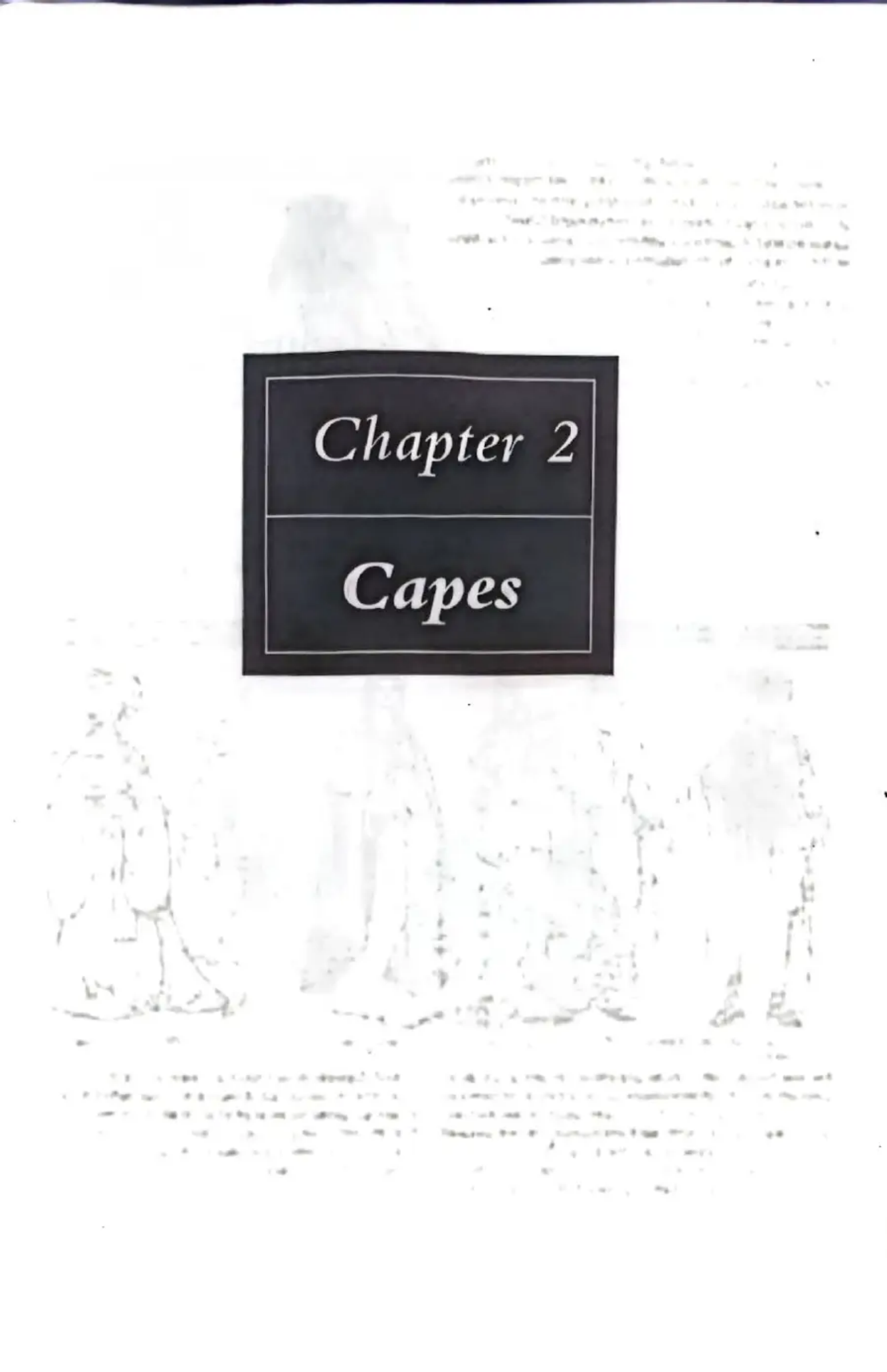


2 Make the buttonholes in the right front facing



4 Top-stitch to fasten the fly front piece in place





Chapter 2

Capes

1. Capes

What is a cape?

A cape is a sleeveless outer garment that hangs from the shoulders and encases the arms. The word "cape" comes from the Latin word "capa," a covering with an opening for the head that later became the French word "cape".

Capes arrived in Japan around the 16th century in the form of the capa worn by Portuguese missionaries.

The history of capes

Upto the 5th century



Cape worn in ancient Egypt

Capes have a long history and were even worn by the people of ancient Egypt. Women, who seldom left their homes, wore capes for decoration and as a symbol of rank. In ancient Greece, men wore the chlamydes. In ancient Rome, women wore the palla as a cover for the head and body when going outdoors.

6~15th century



Byzantine paludamentum



11th century mantle



15th century mantle

The mantle became increasingly characterized as an outer garment. In terms of form, outer garments were classified as either coats with sleeves or sleeveless capes. Unlike the coat, the mantle was not a sewn garment, rather a simple piece of fabric that was wrapped around the body.

The mantle was worn for a variety of purposes. In the Middle Ages it was worn for protecting oneself from rain, cold and

dust. Capes worn as a symbol of authority to show occupation or rank, or worn as a religious ceremonial garment were lined with gorgeous fur and had a long train at the back.

In the 14th century, a gown called a houppelande was worn with a horse-riding cape made from raxa (a close-woven heavy wool) worn over the top.

16~17th century



16th century
Short Spanish-style mantle



17th century
Short mantle with ruffgrave

In 16th century Europe, Spanish fashion was popular. A short mantle was worn over the top of a jacket called a pourpoint. Some mantles also had sleeves and a hood.

In the 17th century, overcoats for women came to be called "capas" and a mantle draped over one shoulder was popular among knights. However, in the latter half of the 17th century, with the arrival of the justaucorps for men the mantle was gradually worn on fewer occasions.

18th century



18th century
A cape for going out



18th century
Mantle

In the 18th century, the pelisse, a cape worn by women on top of a robe was first seen. Long capes were either generally referred to as a mantle or a cloak.

19~20th century



19th century
Fur cape



Early 20th century
Three-layered cape

In the mid-19th century, the fashion for crinoline caused skirts to become wider and the mantle became popular as an over-garment for protection against the cold.

Thereafter, variations in length and design led to the capes of the present day.

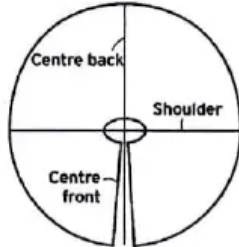
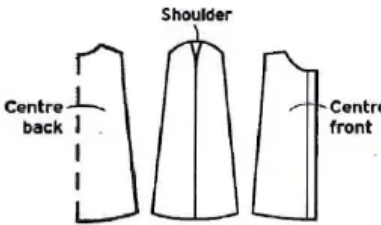
2. Cape Designs and Fabrics

Shapes and structures

Classified in terms of the structure of their patterns, there are five cape silhouettes (A-E below).

Cape silhouettes have many points in common with skirt silhouettes in terms of their pattern shape.

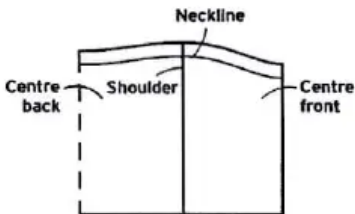
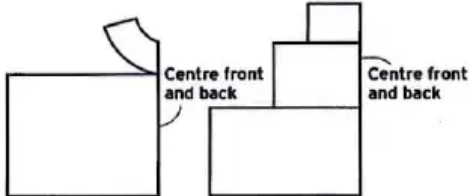
Removable capes can, as a form of detail, also be sewn onto suits, dresses and coats to create capelet suits, capelet dresses and capelet coats.

A	B	C
		
		
A circular cape created from one pattern piece in a full circle, three-quarter circle, semi-circle or quarter-circle or in a size in between these. All have flared silhouettes.	A shape created with two pattern pieces, that is, with a seam running from the shoulder line. The silhouette changes according to the width of the hem but this is called a conical or semi-flared silhouette.	A structure where three pattern pieces (front, back and side) are joined together to form a box-shaped structure, creating a more enhanced three-dimensional look than that of a two-section cape. The cape can be created in either a box silhouette or a flare silhouette. By inserting a seam in the centre back, you can create a silhouette at the back that is even more three-dimensional.

Fabrics

Fabrics that are closely woven so as not to allow the wind to pass through, thus protecting the wearer against the cold, are good for making capes. For long capes, fabric that does need to be lined (the both sides of which can be used, for

example, reversible fabrics and firm wool fabrics) are ideal. For protection against the rain, use waterproof fabrics such as gabardine. For a fashion-conscious cape, you can use any kind of fabric ranging from velvet to silk.

D	E
	
	
A cape make from one rectangular, trapezoid or circular pattern piece, with a cinched collar, in a similar form to a gathered or tucked skirt.	A shape consisting of graduated rectangular gathered tiers. Some designs also have a collar area cut in the shape of a yoke.

3. Cape Designs and Pattern Drafting

Pattern drafting for a cape

Capes have a form that envelope the body. Therefore consider movement of the arms when incorporating ease into your drawing. To that end, you will require the bust-arm measurement (around the arms and body in line with the bust). See page 200 for how to take the bust-arm measurement.

Standard measurements from the Bunka Fashion College female students' reference measurements have been used for drawings and amounts of fabric required.

Arm slits are necessary with long capes. The slits should be positioned in such a way that allows the hands to pass through and be raised slightly with the elbows bent. The size of the arm slits should incorporate enough room for upward and downward movement of the arms and should be larger than the pocket opening on a coat.

Cape (one pattern piece)

A cape that consists of one garment piece with a centre back cut out on the fold, darts inserted at the shoulder line and no seam lines. It is also known as a circular cape. When using this pattern, the length of the cape will be limited by the width of the fabric you are using as the vertical grain passes through the bodice front.

Tweed, shaggy wool, moss and reversible fabrics are suitable for this cape.

Requires: 190cm of 150cm-wide outer fabric
190cm of 90cm-wide lining fabric
Bodice front length + 10cm of 90cm-wide fusible interfacing

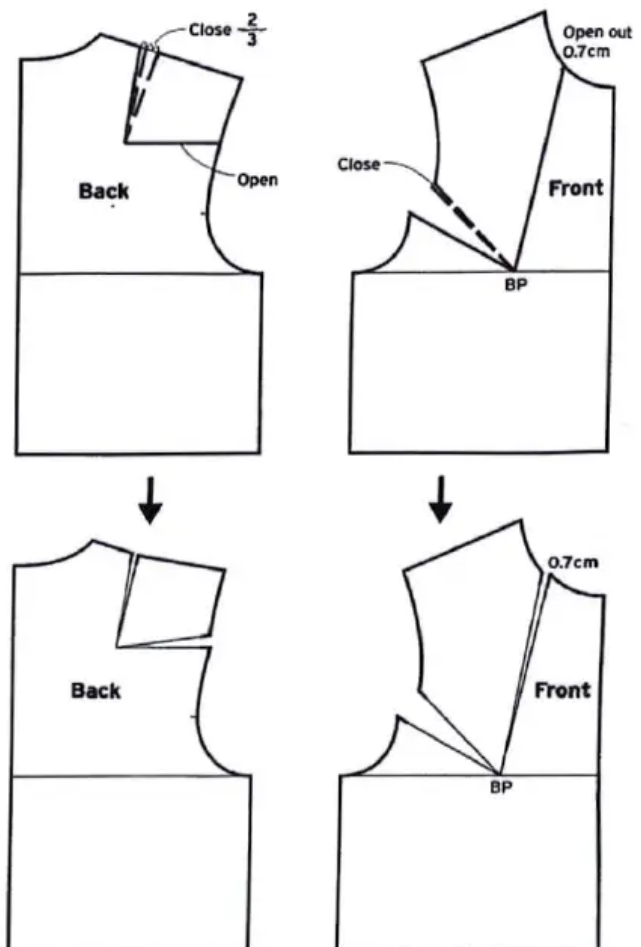
Manipulating the darts on the sloper

Bodice back

Move approximately $\frac{2}{3}$ of the shoulder darts to the armhole as ease. The remaining becomes ease in the shoulder.

Bodice front

Move 0.7cm of the chest darts to the neckline as ease. Leave what remains of the darts in the armhole.

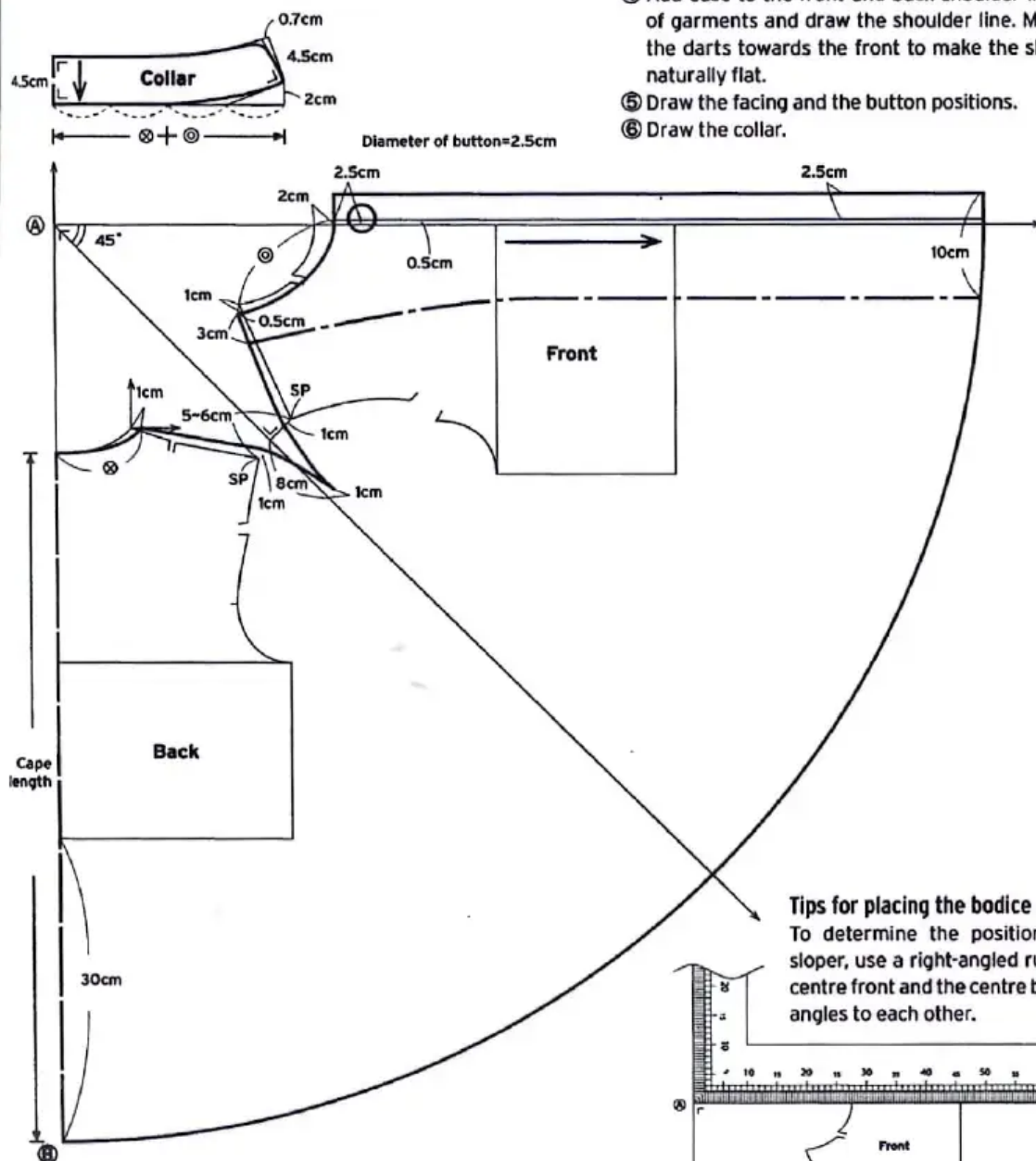


Order of pattern drafting

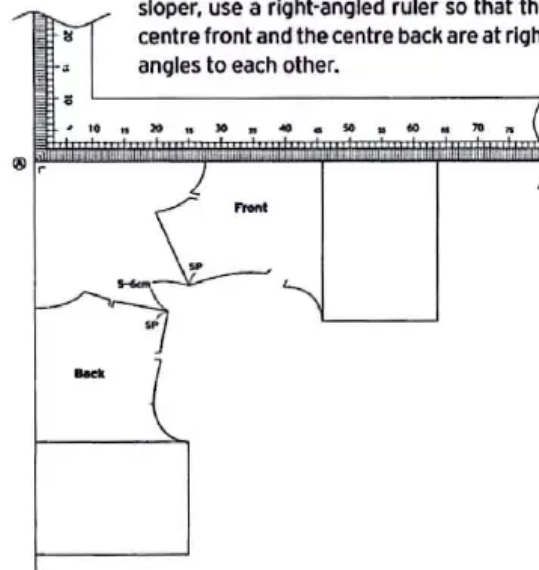
- ① Place the back sloper and determine the cape length.
- ② Draw a line that intersects the extension of the centre back line at a right angle. Align the centre front of the sloper along that line and adjust the front sloper so that the

shoulder point is positioned 5-6cm away from the shoulder point on the back sloper.

- ③ Draw a quarter circle with radius (A-B) to determine the front cape length.
- ④ Add ease to the front and back shoulder line for layering of garments and draw the shoulder line. Move the end of the darts towards the front to make the shoulder line lie naturally flat.
- ⑤ Draw the facing and the button positions.
- ⑥ Draw the collar.



Tips for placing the bodice front sloper
To determine the position of the front sloper, use a right-angled ruler so that the centre front and the centre back are at right angles to each other.



Short cape (two pattern pieces)

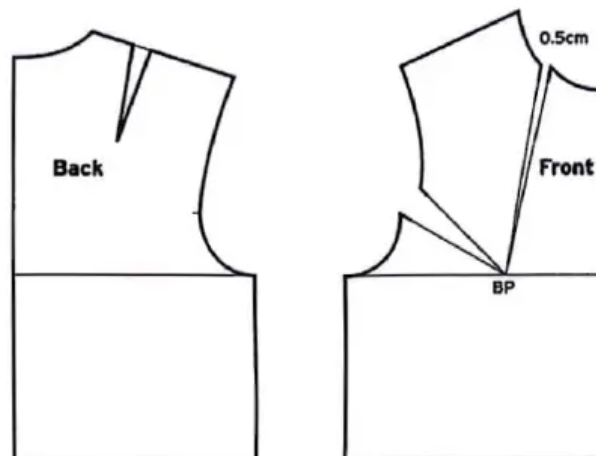
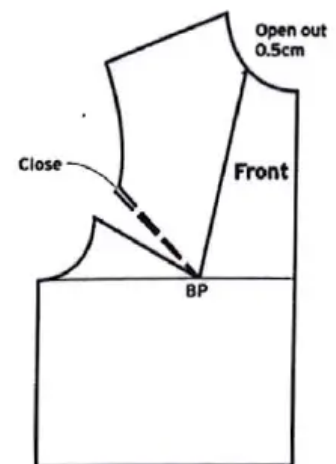
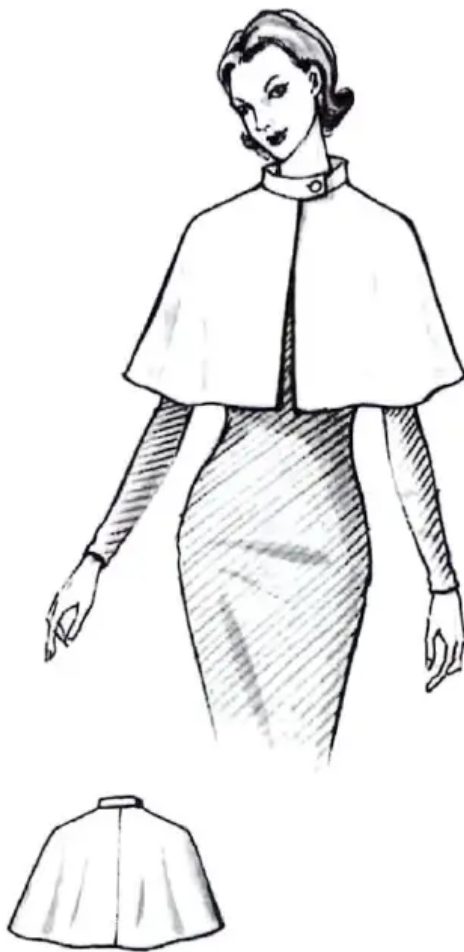
As the shoulder darts on the bodice back have been developed in the hem, the silhouette is flared in the back.

Requires: 80cm of 150cm-wide outer fabric
100cm of 90cm-wide lining fabric
Front bodice length + 5cm of 90cm-wide fusible interfacing

Manipulating the darts on the sloper

Bodice front

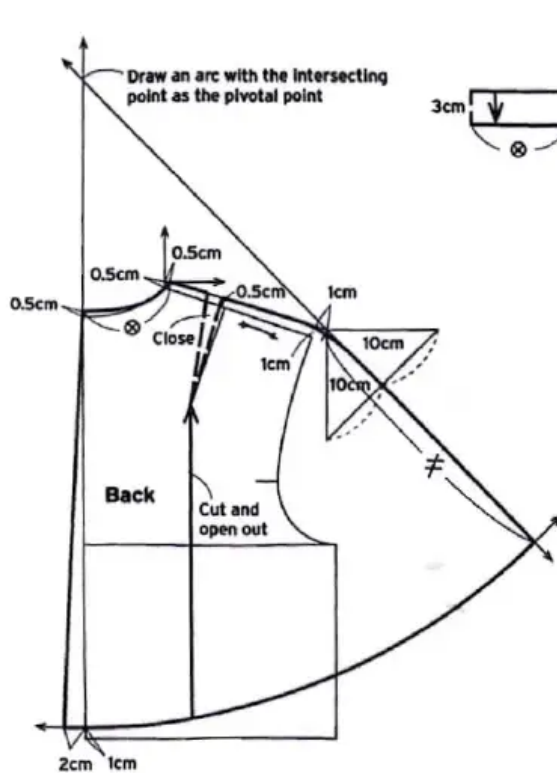
As the cape will be worn on top of other garments, move 0.5cm of the chest darts to the neckline as ease. Leave what remains in the armhole.



Important points for pattern drafting

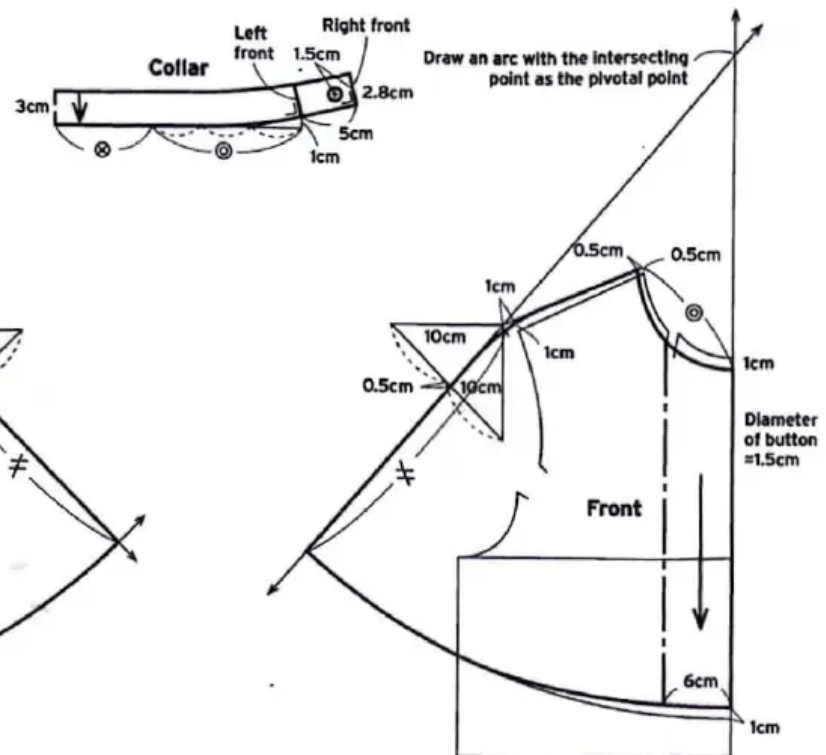
Bodice back

- Add ease to the shoulder line for layering of garments. Determine the degree of angle at the shoulder point and draw a line to intersect the centre back extension line. With the intersection point as the pivotal point draw an arc to form the hemline.
- Close the shoulder darts, cut and open out at the hem and make the remaining darts into ease.

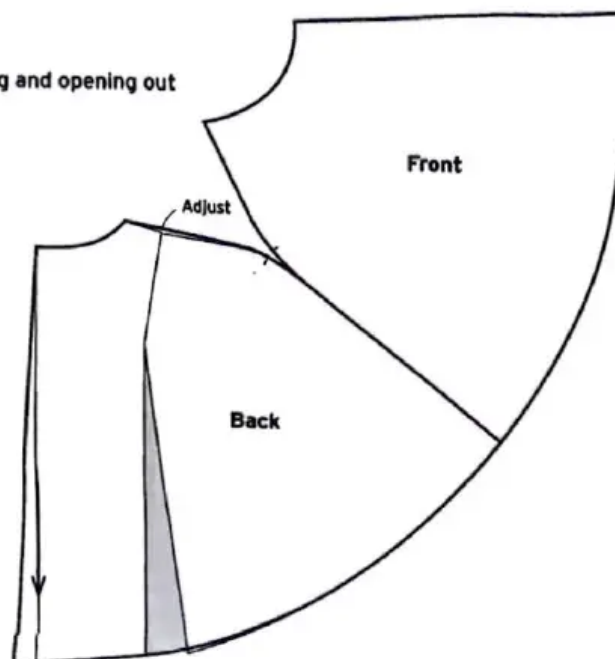


Bodice front

- Make the angle at the shoulder point deeper than at the back and draw a line to intersect the centre front extension line. With the intersection point as the pivotal point draw an arc that is the same measurement as the back seam line to form the front hemline. Trim 1cm of the front hem.



Cutting and opening out



Boxy silhouette cape

A boxy silhouette cape consisting of three pattern pieces (front, back and side panels) with narrow shoulders and tucks inserted at the shoulder points. The cape is given added functionality by the insertion of pleats in the shaped seams on the back. The arm slits in the front shaped seams are wide open to accommodate the movement of the arms.

Requires: 250cm of 150cm-wide outer fabric
200cm of 90cm-wide lining fabric
Front bodice length + 15-20cm of 90cm-wide fusible interfacing
Thickness of shoulder pads 1-1.5cm

Sewing of individual parts:

See page 204 for making slash openings for the arm slits

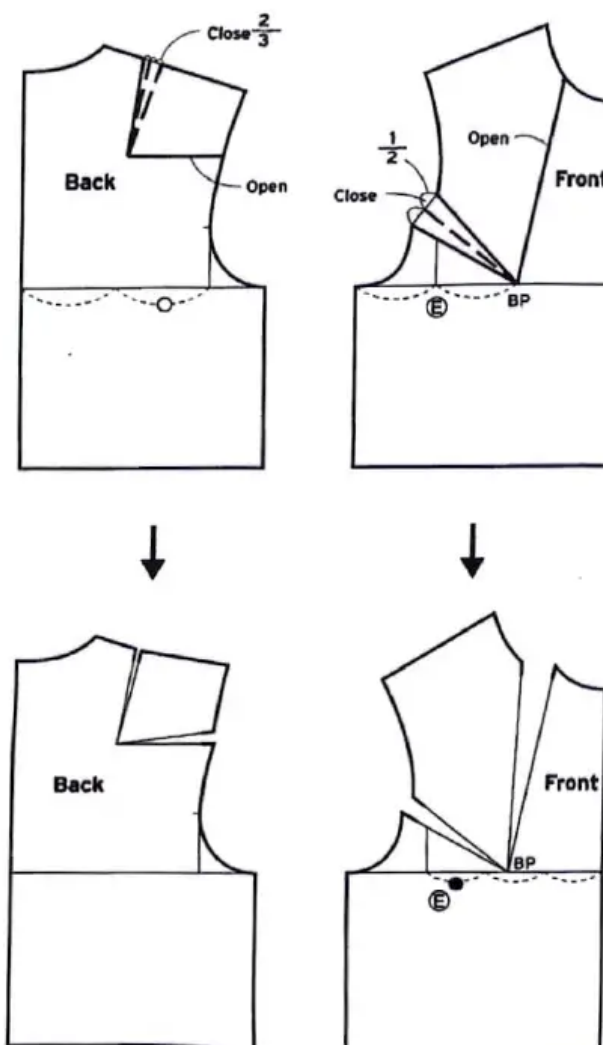
Manipulating the darts on the sloper

Bodice back

Move $\frac{2}{3}$ of the shoulder darts to the armhole and make the rest into ease.

Bodice front

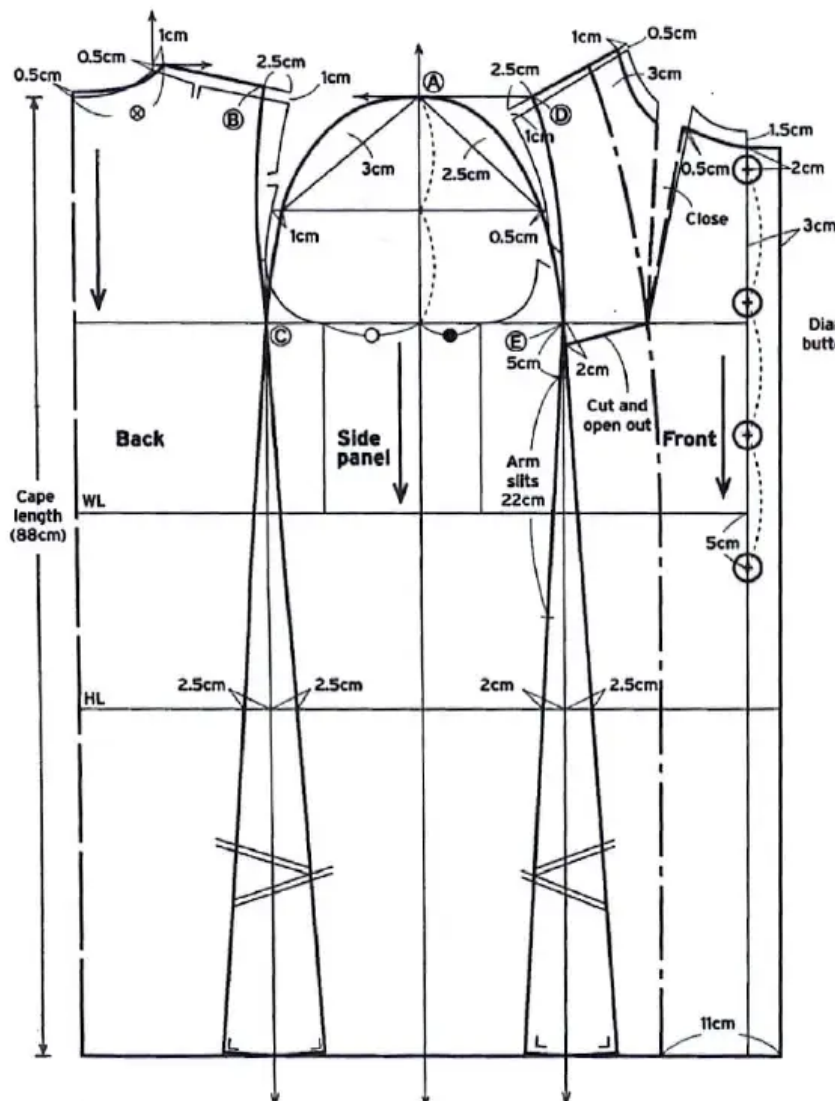
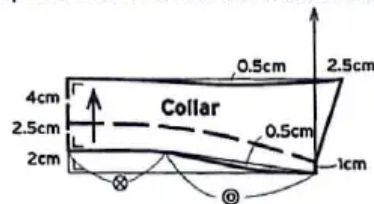
Leave $\frac{1}{2}$ of the bust darts in the armhole, move the other half to the neckline as ease in the neckline and bust darts.



Important points for pattern drafting

- Add approximately $\frac{1}{2}$ of the back width measurement at the back and $\frac{1}{3}$ of the chest width measurement at the front as ease in the width of the bodice.
- Determine cape length, drawing guide lines for the shaped seam directly downward from the back width line at the back, and at the front, from the middle point between the BP on the sloper and the side seam line.
- Add ease to the shoulder line for layering of garments and determine the shoulder width above the shoulder point on the sloper.
- On the hipline, measure the amount for the flare on either side of the guide lines for the shaped seams, and draw the shaped seams for the bodice front and back.

- Extend the side seam line directly upward and downward and mark the point where it intersects a horizontal line from the front shoulder point as point A.
- Determine the width of the bodice side panel from the midpoint between point A and the bustline to the hipline.
- Make the difference in measurement between B C and A C, and the difference in measurement between D E and A E into tucks at the shoulder point. Inserting tucks at the shoulder point creates a design effect as well as room for movement at the shoulder point. Pleats are also inserted into the shaped seams in the bodice back to allow ease of the movement of the arms.
- Position the arm slits along the shaped seams on the bodice front so that the arms can be bent and pass easily through to the outside.



Cutting and opening out

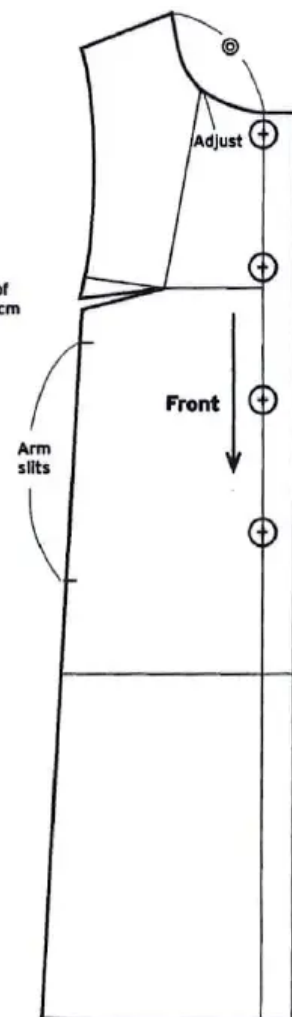
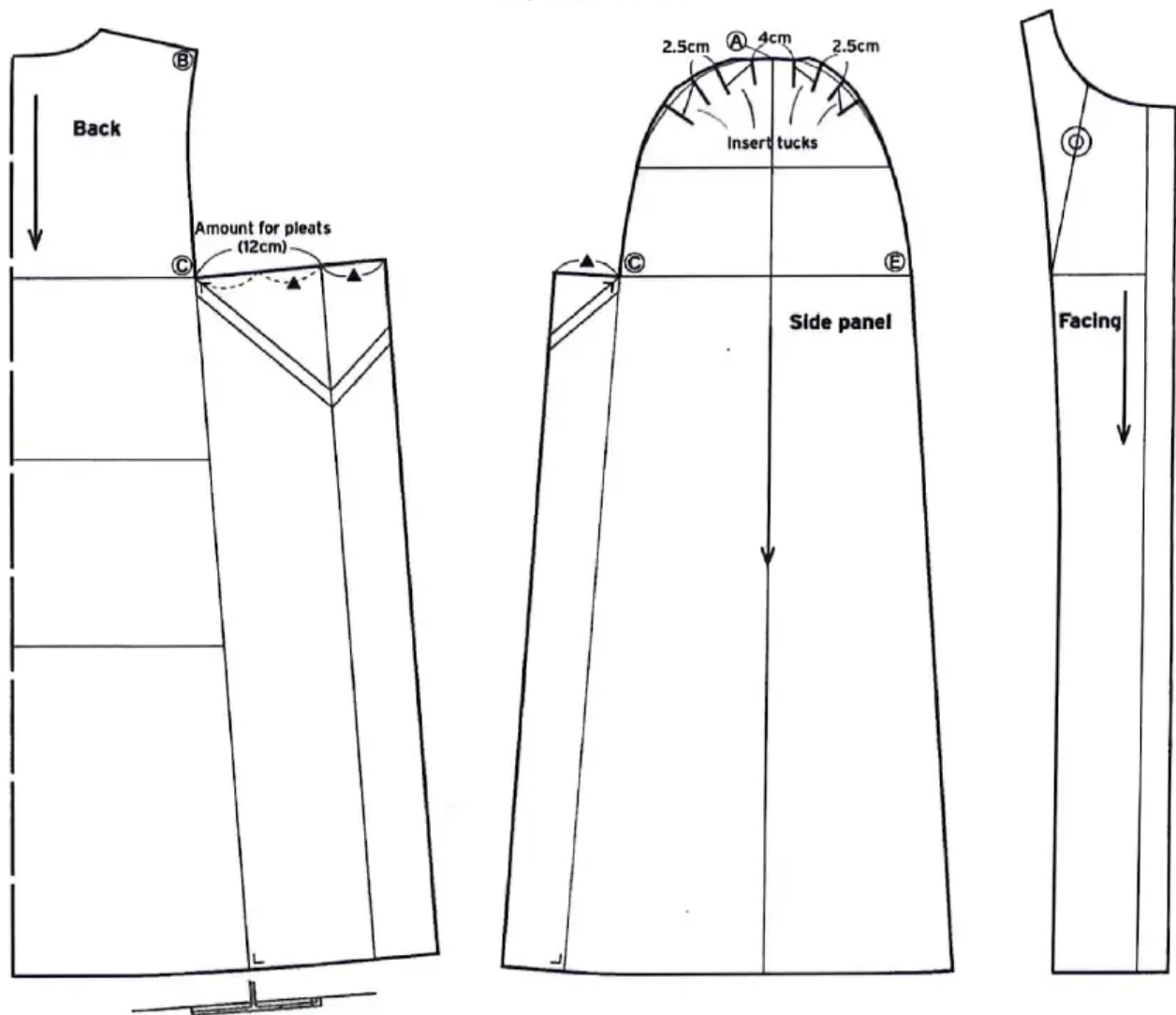


Diagram for development



Taking the bust-arm measurement

There is no ideal stance for taking the bust-arm measurement as this depends on the silhouette of the cape. However, the basic stance is, as shown in the photograph, standing with the elbows bent and hands placed on the hips. A horizontal measurement through the bust point is then taken.

If the hands are on the waist when the measurement is taken, the measurement around the chest is longer than when the hands are placed at a lower level.

Adapt the stance according to the design and the amount of room for movement.

Approximately 50cm is added to the measurement taken in the basic stance to determine the bust-arm measurement. This measurement should serve as a guide when doing the drawing.



Long cape

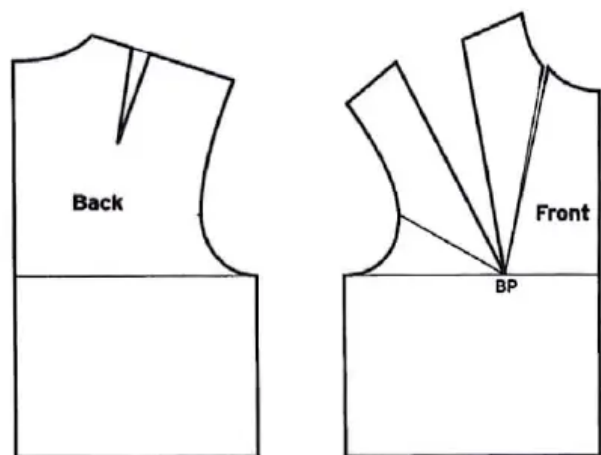
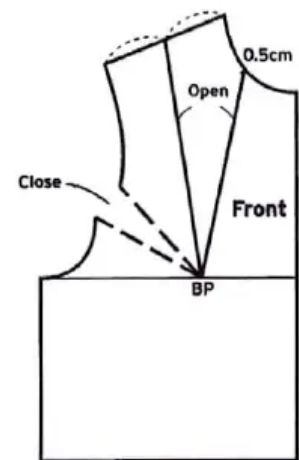
A cape with a three-dimensional silhouette made from four pattern pieces with shaped seams in the front and back. As the cape is unlined, reversible and closely woven fabrics are suitable.

Requires: 380cm of 150cm-wide outer fabric if you wish the nap of the fabric to run in the same direction
260cm of 150cm-wide outer fabric if the nap is to run in either direction

Manipulating the darts on the sloper

Bodice front

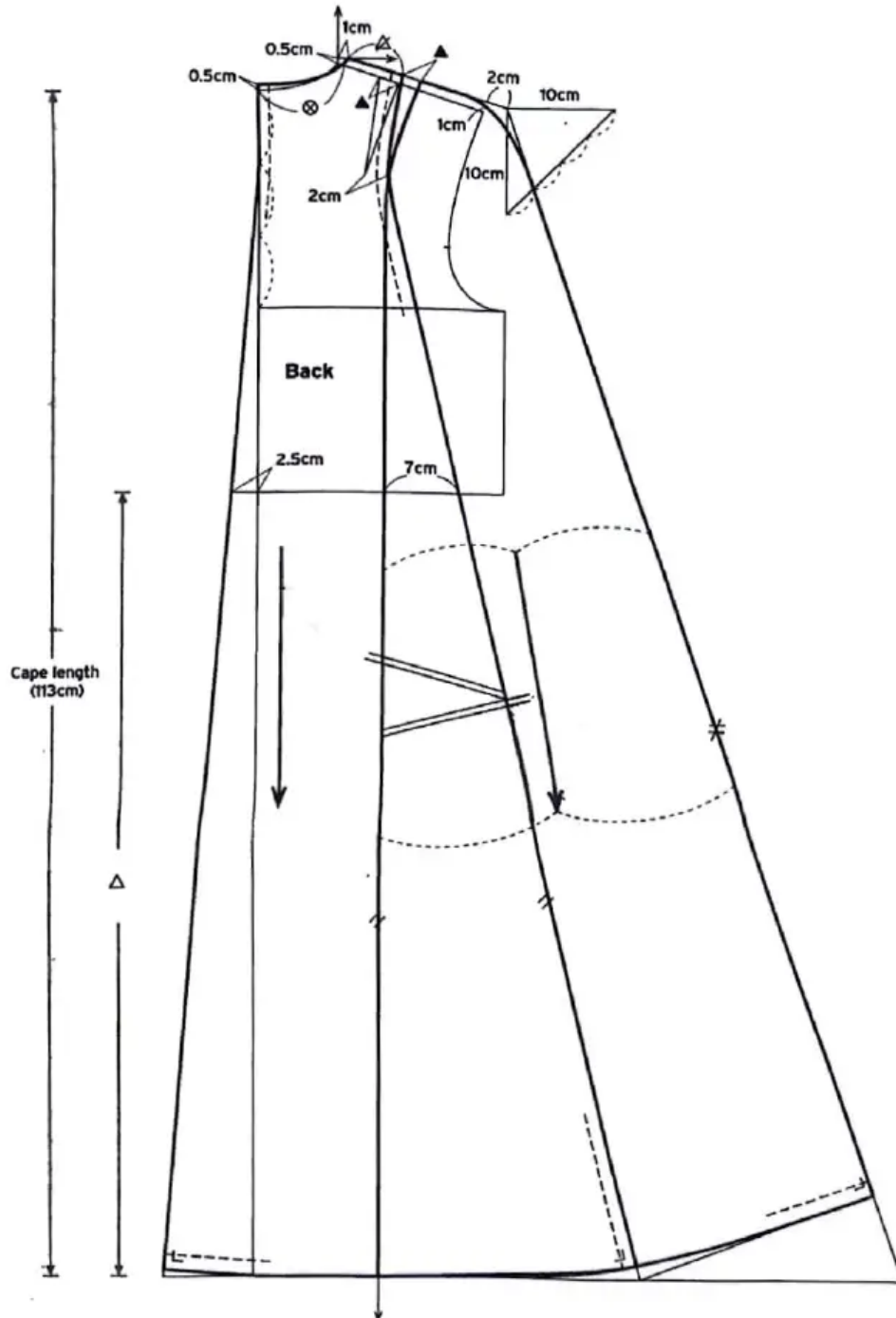
Move the bust darts as ease in the neckline and to the shoulder.



Important points for pattern drafting

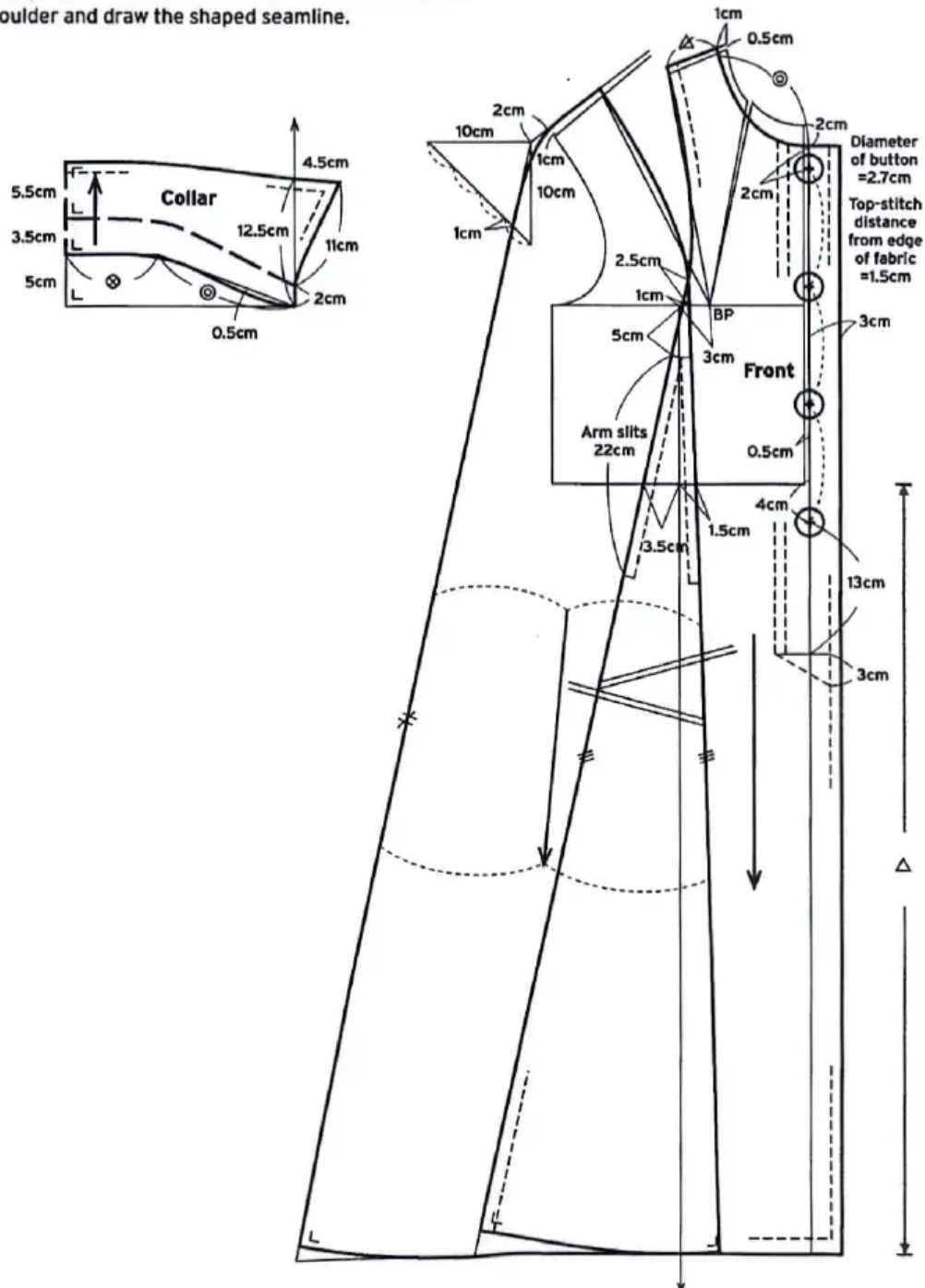
Bodice back

- Determine the front and back cape length and add ease in the shoulder line for layering of garments. Draw a right-angled triangle at the shoulder point to determine the silhouette of the cape. Determine the degree of the angle and draw the side seamline.
- Add the amount for flare to the centre back.
- Move the shoulder darts to a position that is at the same measurement as the shaped seamline on the front. Move the end of the darts on the sloper 2cm towards the side seam and draw a straight descending line.
- From that line measure 7cm on the waistline and draw the shaped seamline on the side.



Bodice front

- Add ease for layering of garments and an amount for overlapping at the centre front.
- Add ease in the shoulder line, draw a right-angled triangle at the shoulder point and draw the side seamline.
- Move 3cm from the BP on the sloper and draw a line straight downward.
- From that line measure 3.5cm and 1.5cm on the waistline of the sloper, connect the bust darts that were moved to the shoulder and draw the shaped seamline.



4. Sewing of Individual Parts

Following is an explanation of some important points when sewing.

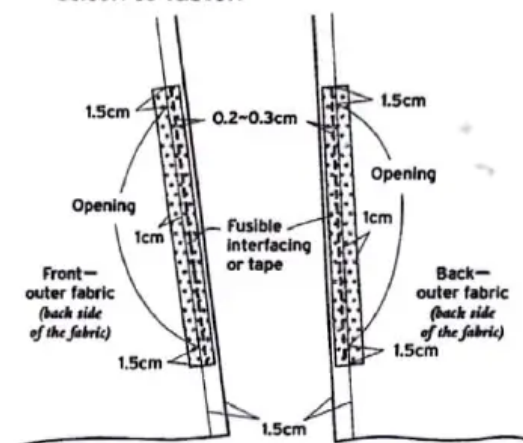
Arm slits

The slit openings allow the arms to pass through to the outside of the cape and should be placed in a position on the bodice front that makes it easy to do so. If the shaped seams are in the same position, make use of the seams to create a slash opening. If there are no seams, make hacking pockets, double jetted pockets or use fasteners.

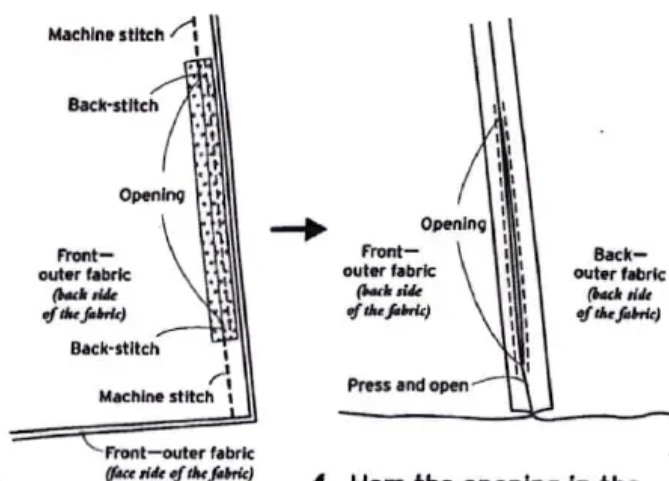
Slash opening for arm slits



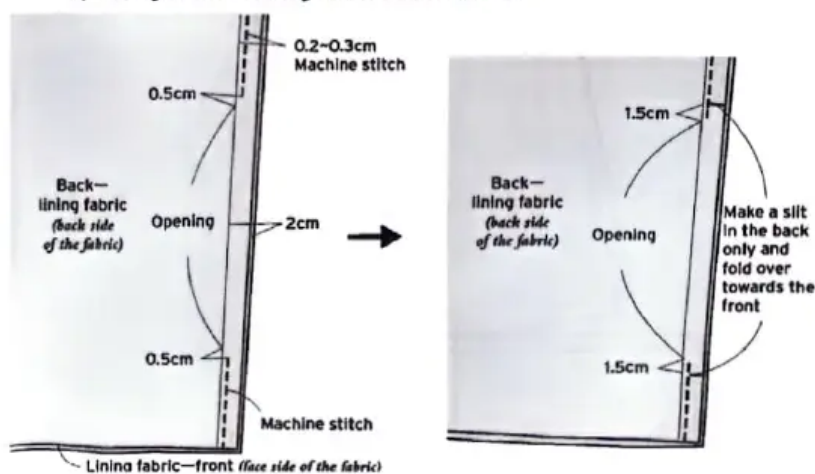
1 Apply fusible interfacing and machine stitch to fasten



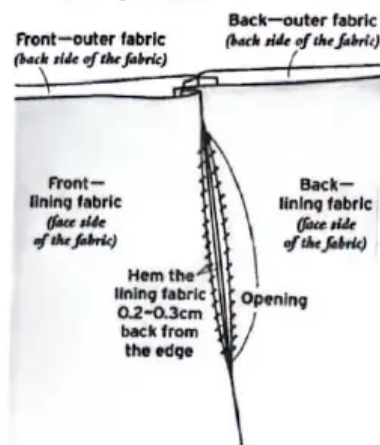
2 Sew the shaped seams leaving the opening unstitched



3 Sew along the shaped seams leaving the opening in the lining fabric unstitched



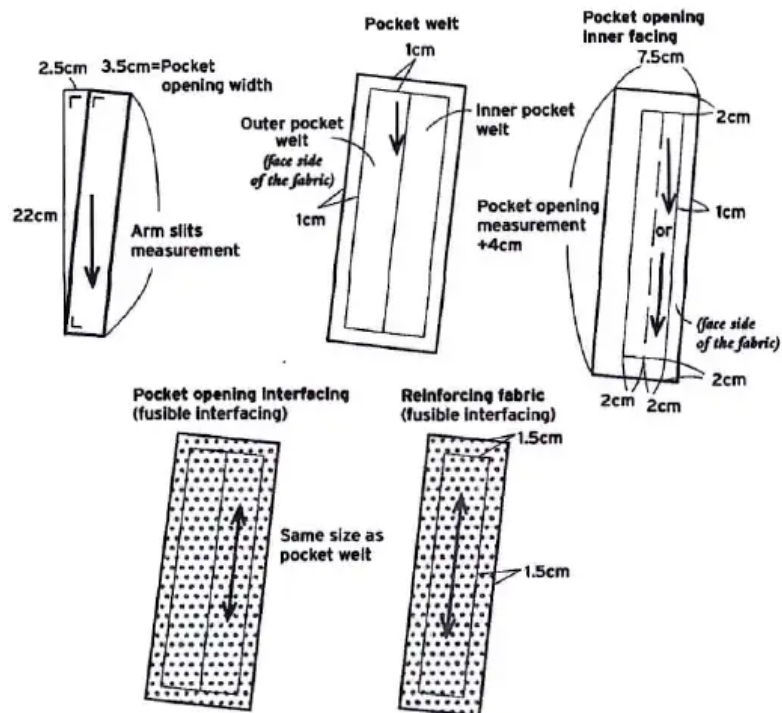
4 Hem the opening in the lining fabric



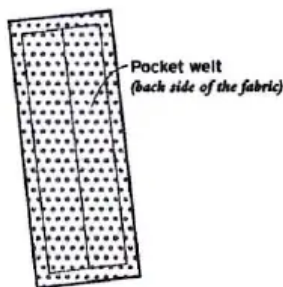
Box-shaped arm slits



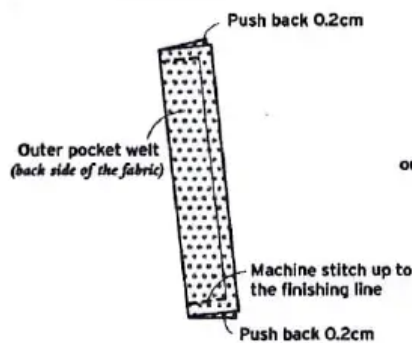
Cutting out



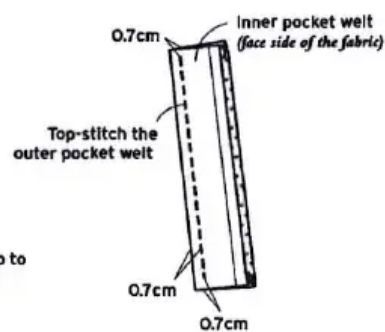
1 Apply the pocket opening interfacing to the pocket welt



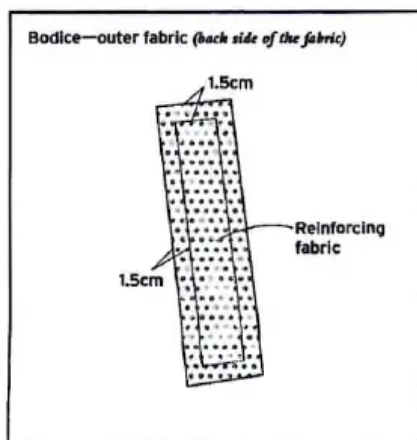
2 Sew both edges of the pocket welt



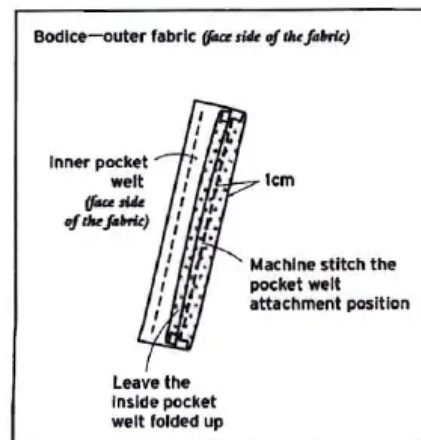
3 Turn the pocket welt inside out and top-stitch



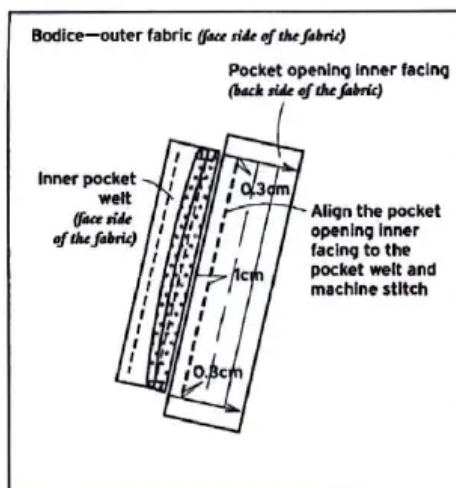
4 Apply reinforcing fabric to the opening



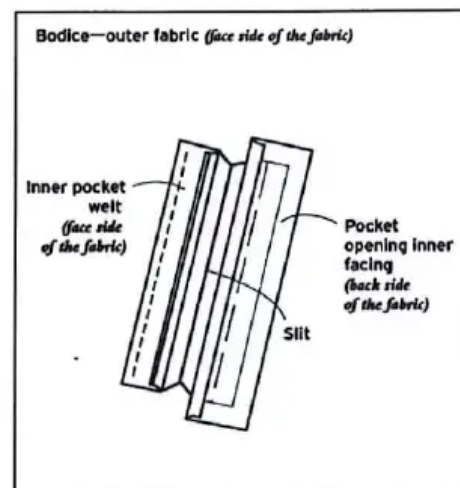
5 Attach the pocket welt



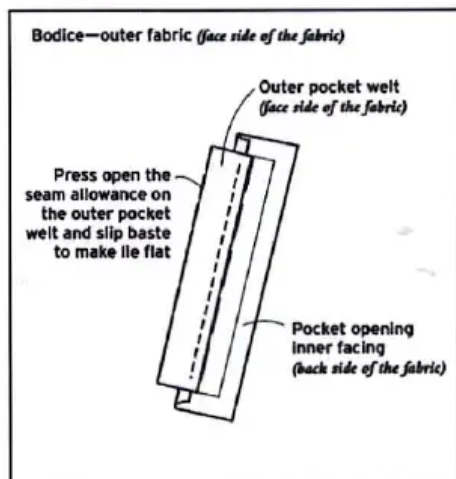
6 Attach the pocket opening inner facing



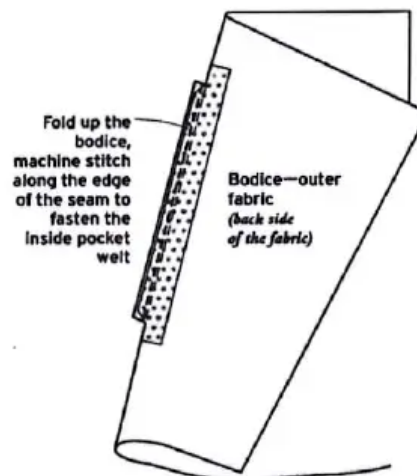
7 Make a slit in the bodice



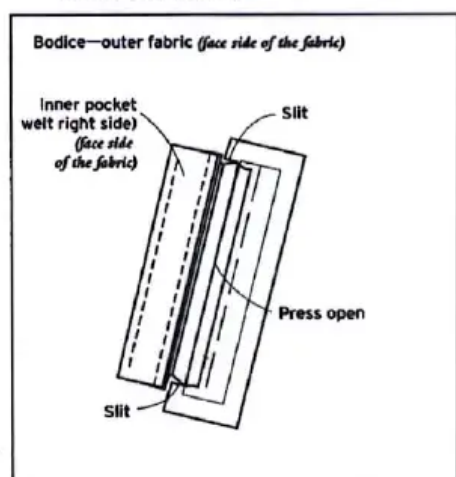
8 Slip baste the pocket welt attachment position to make it lie flat



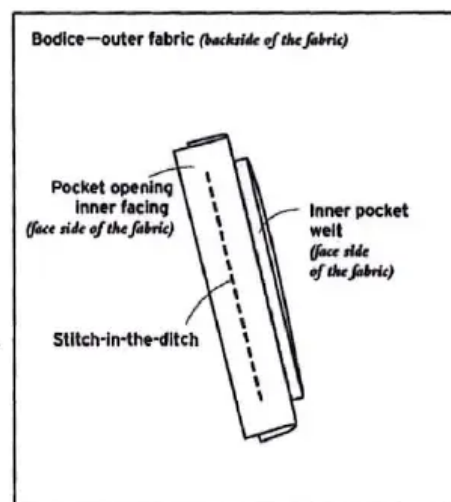
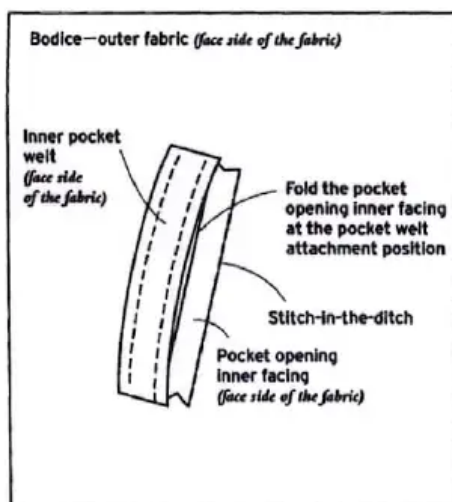
9 Machine stitch the inner pocket welt to fasten



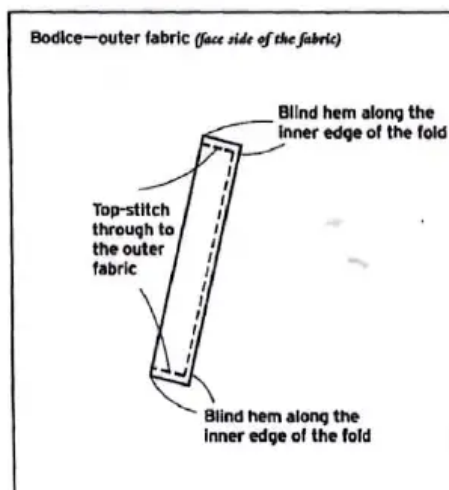
10 Make a slit in the pocket opening inner facing and press open the seam allowance



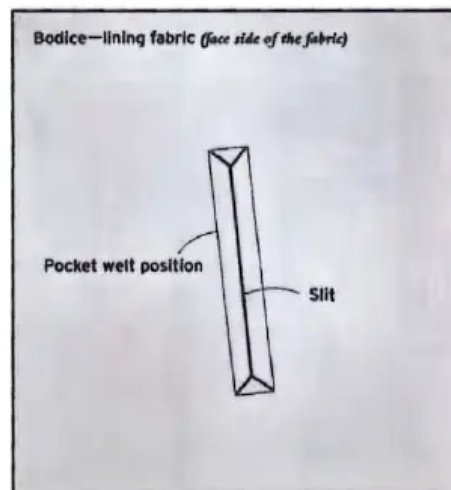
11 Stitch-in-the-ditch to fasten the pocket opening inner facing



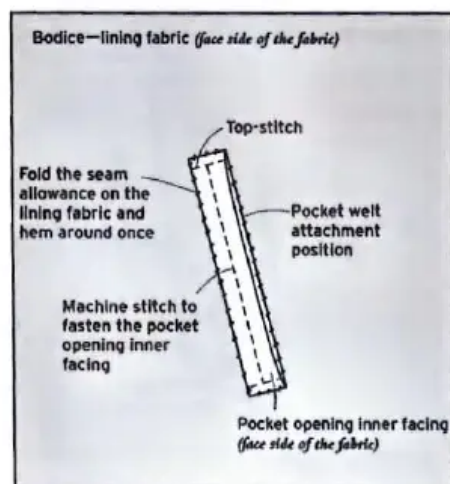
12 Top-stitch both edges of the pocket welt to fasten



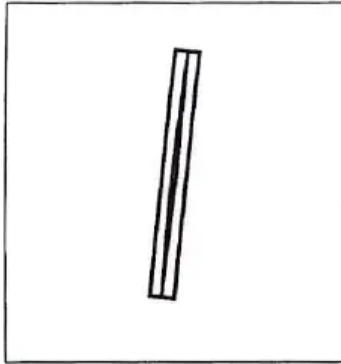
13 Make a slit in the arm slits of the lining fabric



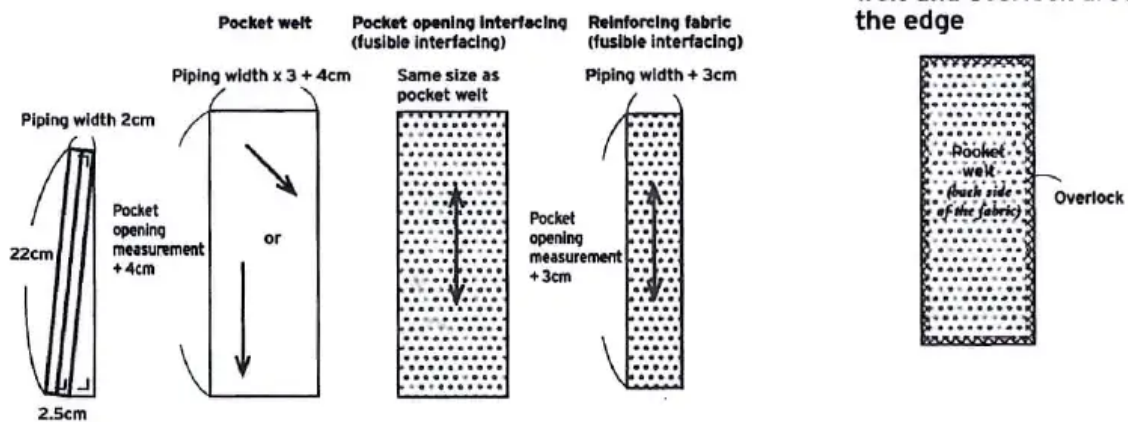
14 Align the lining fabric to the pocket welt, fold and hem



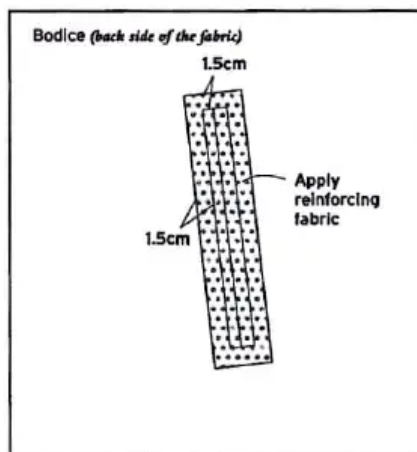
Double-jetted arm slits



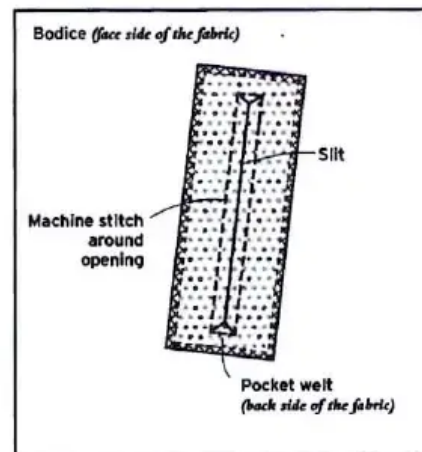
Cutting out



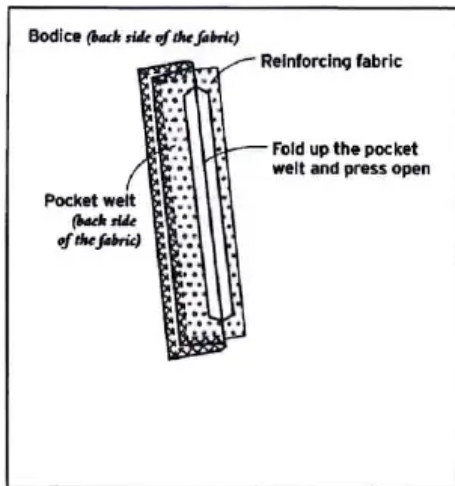
2 Apply reinforcing fabric to the opening



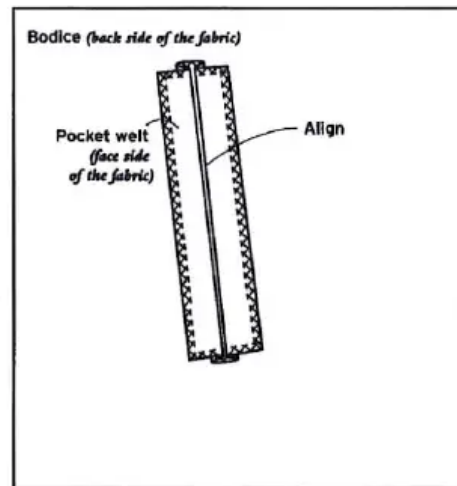
3 With the right sides of the bodice and the pocket welt together, machine stitch the opening and make a slit



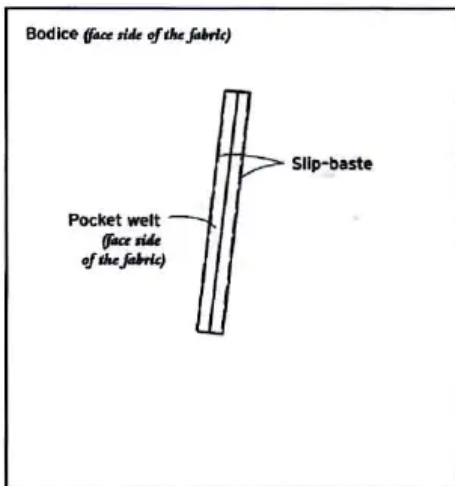
- 4** Push the pocket welt through to the bodice back side and press open the seam allowance



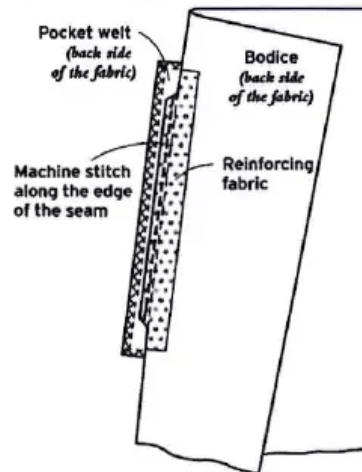
- 5** Tidy up the piping fabric



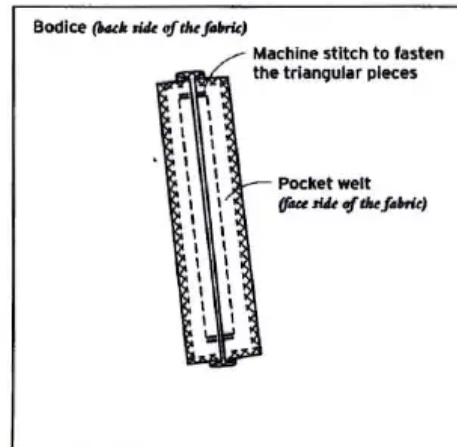
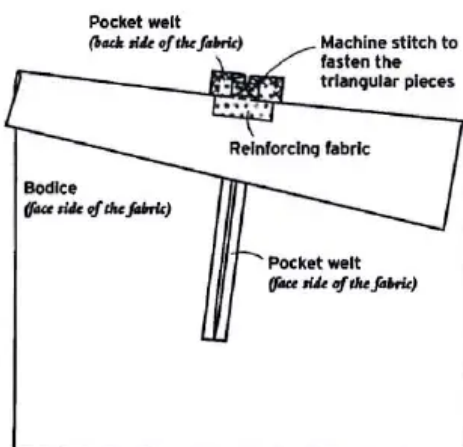
- 6** Slip-baste the seam on the pocket welt



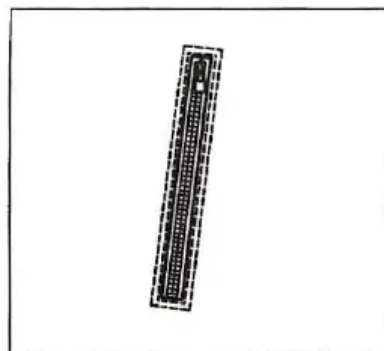
- 7** Fold up the outer fabric and fasten the seam allowance of the pocket welt



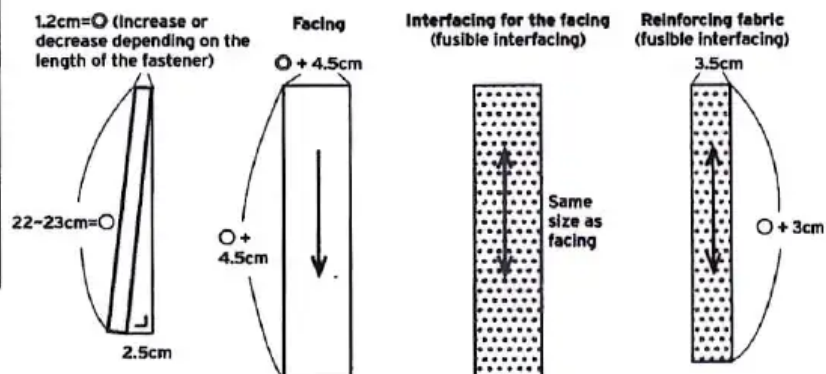
- 8** Fold up the outer fabric and fasten the triangular pieces on both edges



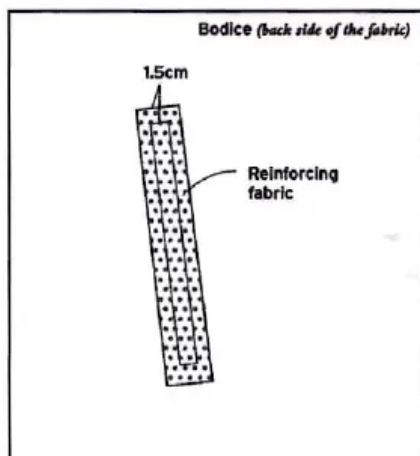
Arm slits with fastener



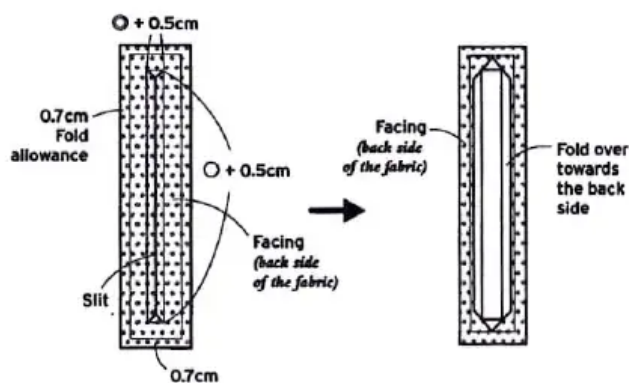
Cutting out



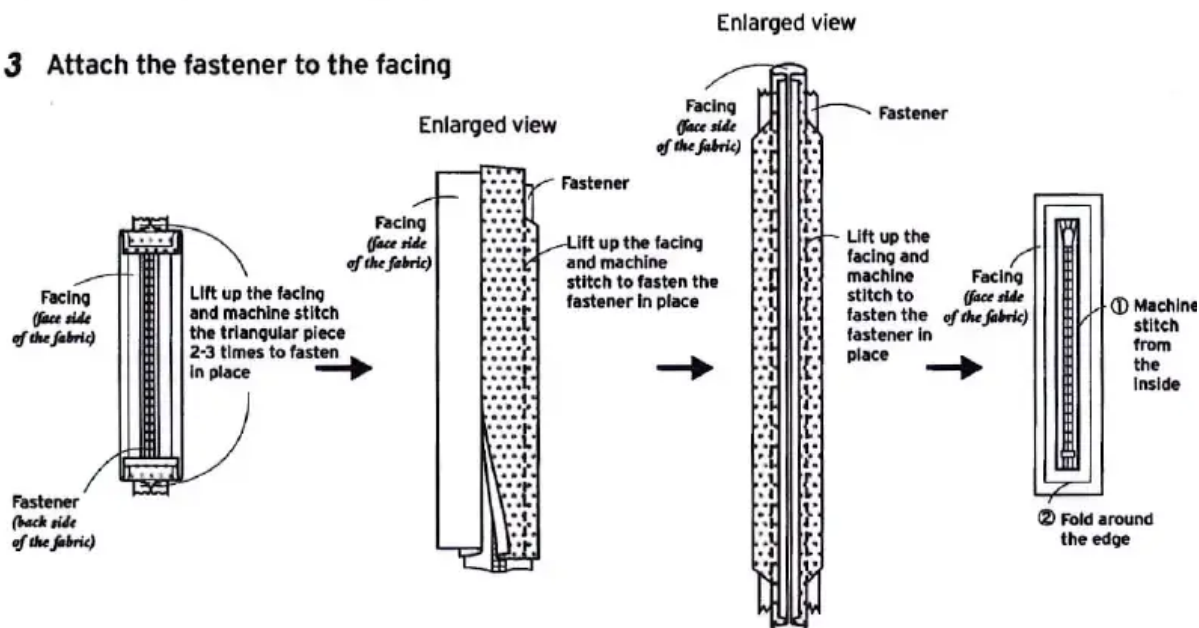
1 Apply reinforcing fabric to the opening



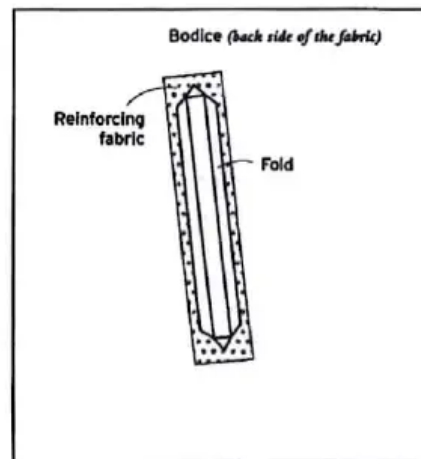
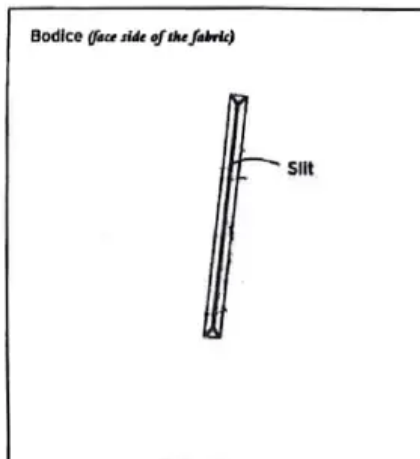
2 Make a slit in the centre of the facing and fold the seam allowance



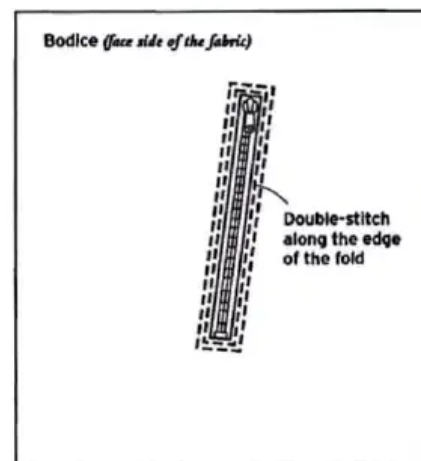
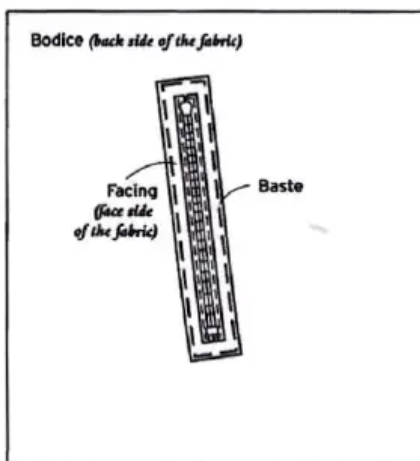
3 Attach the fastener to the facing



4 Make a slit in the bodice and fold along the finishing line



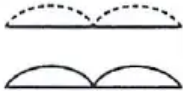
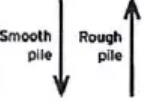
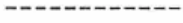
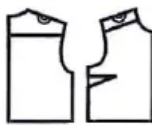
5 Attach the fastener

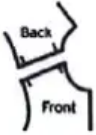
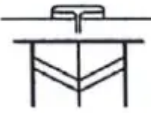


Symbols related to the instructions on drawings (Bunka-style)

These symbols help to make the instructions on flat drawings easy to understand.

Instructions and corresponding symbol marks

Instructions	Symbol marks	Summary	Instructions	Symbol marks	Summary
Guide line		Line that acts as a guide when drawing other lines. Shown by a thin solid line or a broken line.	Marking to indicate intersections of lines		Indicates that the left and right lines intersect. Shown by a thin solid line.
Sector line		Line indicating that one line of a fixed length has been divided into equal lengths. Shown by a thin broken line or a solid line.	Grain line		Indicates that cross-wise grain of the fabric runs in the direction of the arrow. Shown by a thick solid line.
Finishing line		Line indicating the finished outline of a pattern. Shown by a thick solid line or a broken line.	Bias direction		Indicates the direction of the bias of the fabric. Shown by a thick solid line.
Facing line		Line indicating the position and the size of a facing. Shown by a thick dot-dash line.	Direction of pile		Used in the case of fabrics that have a pile or a sheen. Indicates the direction of the pile. Shown by a thick solid line.
Cut on the fold		Line indicating where the fabric is to be cut on the fold. Shown by a thick broken line.	Extension marking		Indicates the part to be extended.
Fold back line Fold peak line		Line indicating the position of a fold or the position for folding back a fold. Shown by a thick broken line.	Ease marking		Indicates the part to be eased.
Stitching line		Line indicating the position and the type of stitching. Shown by a thin broken line. It is also acceptable just to show the start and end of the stitching.	Shaping marking		Indicates the part to be shaped.
Bust point (BP)		Marking to indicate the bust point. Shown by a thin solid line.	Close and cut open marking		Indicates that the paper pattern is to be folded along the dotted lines and cut open along the solid line.
Right angle marking		Indicates a right angle. Shown by a thin solid line.	Marking to cut fabric with paper pattern pieces arranged contiguously		Indicates that the paper pattern pieces are to be arranged contiguously when cutting out the fabric.

Instructions	Symbol marks	Summary	Instructions	Symbol marks	Summary
Notch		Alignment markings Marking to prevent misalignment when sewing together two pieces of fabric.	Tucks		Draw one diagonal line sloping downwards towards the hem. Indicates that the higher line folds over the lower line.
One-way pleats		Draw two diagonal lines sloping downwards towards the hem. Shows that the higher line folds over the lower line.	Button marking		Indicates the position of buttons.
Inverted pleats		Same as above.	Button hole marking		Indicates the position of button holes.

Abbreviations used

B	Bust	MHL	Middle Hip Line	BNP	Back Neck Point
UB	Under Bust	HL	Hipline	SP	Shoulder Point
W	Waist	EL	Elbow Line	AH	Arm Hole
MH	Middle Hip	KL	Knee Line	HS	Head Size
H	Hip	BP	Bust Point	CF	Center Front
BL	Bustline	SNP	Side Neck Point	CB	Center Back
WL	Waistline	FNP	Front Neck Point		

Referential measurements

Japanese Industrial Standards (JIS) sizes

Clothing sizes for adult women (JIS L 4005-1997)

Body type classification indicator

Body types are classified in the following way:

Body type	Meaning
A body type	Body type of person with hip size that has the highest rate of occurrence in each of the height and bust combinations shown when the height of Japanese adult women is classified into 142cm, 150cm, 158cm and 166cm, bust sizes between 74-92cm is divided at intervals of 3cm and between 92-104cm at intervals of 4cm
Y body type	Body type of a person whose hips are four centimetres smaller than body type A
AB body type	Body type of a person whose hips are four centimetres larger than body type A. However, bust is assumed to be 124cm or smaller
B body type	Body type of a person whose hips are eight centimetres larger than body type A

Types and names of sizes

Types and names of sizes classified by body type are as follows:

R	Symbol for a height of 158cm meaning Regular
P	Symbol for a height of 150cm meaning Petite
PP	Symbol for a height of 142cm, meaning Extra Petite
T	Symbol for a height of 166cm meaning Tall

Clothing sizes for adult women Body type A

Body type A: Height 142cm										Body type A: Height 150cm										(Unit: cm)	
Name		5APP	7APP	9APP	11APP	13APP	15APP	17APP	19APP	3AP	5AP	7AP	9AP	11AP	13AP	15AP	17AP	19AP	21AP		
Basic physical measurements	Bust	77	80	83	86	89	92	96	100	74	77	80	83	86	89	92	96	100	104		
	Hips	85	87	89	91	93	95	97	99	83	85	87	89	91	93	95	97	99	101		
	Height	142										150									
Referential human body measurements	Waist	Generational classification	10	-	-				-			58	61	64	64	67	70	73	76	80	84
			20	61	64	67	70	73	76		80				64	67	70	73	76	80	84
			30												67	70	73	76	80		
			40	64	67	70	73	76	80	84		61	64	67		70	73	76	80	84	88
			50	64	67	70									70	73					
			60																		
			70	67	70	73	76	80		88	64	67	70	73	76	76	80	84	88	92	

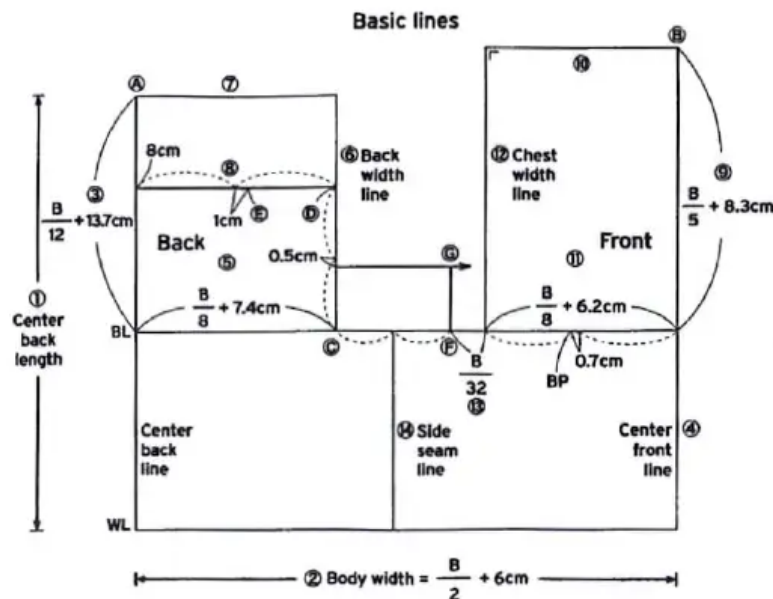
Body type A: Height 158cm											Body type A: Height 166cm										(Unit: cm)	
Name		3AR	5AR	7AR	9AR	11AR	13AR	15AR	17AR	19AR	3AT	5AT	7AT	9AT	11AT	13AT	15AT	17AT	19AT			
Basic physical measurements	Bust	74	77	80	83	86	89	92	96	100	74	77	80	83	86	89	92	96	100			
	Hips	85	87	89	91	93	95	97	99	101	87	89	91	93	95	97	99	101	103			
	Height	158										166										
Referential human body measurements	Waist	Generational classification	10	58	61	61	64	67	70	73	76	80	61	61	64	64	67	70	73	76	80	
			20											64								
			30	61	64	67	70	73	76	80	84	61	61	64	67	70	73	76	80			
			40																			
			50	64	67	70	73	76	80	84	-	-	-	70	73	-	-	-				
			60	-	-	-	-	76	80	84	-	-	-	-	-	-	-	-				
			70	-	-	-	-	76	80	84	-	-	-	-	-	-	-	-				

Bunka Fashion College—Referential measurements of female students

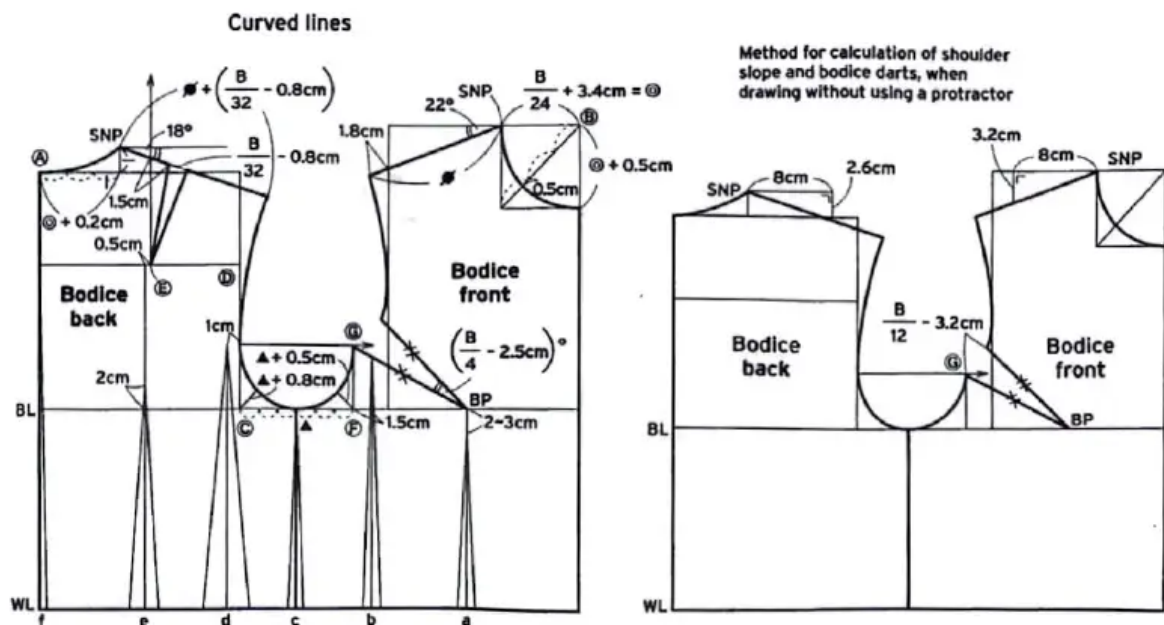
Measurements and standard values for garment production (Bunka Fashion College, 1998)

	Measurement	Standard value (cm)
Diametrical measurements	Around the bust	84.0
	Around the underbust	70.0
	Around the waist	64.5
	Around the mid-hips	82.5
	Around the hips	91.0
	Around the base of the arm	36.0
	Around the upper arm	26.0
	Around the elbow	22.0
	Around the wrist	15.0
	Around the palm of the hand	21.0
	Around the head	56.0
	Around the base of the neck	37.5
	Around the thigh	54.0
	Around the lower leg	34.5
Width measurements	Back and shoulders width	40.5
	Back width	33.5
	Chest width	32.5
	Space between bust points	16.0
Length measurements	Height	158.5
	Total length	134.0
	Centre back length	38.0
	Back length	40.5
	Front length	42.0
	Side neck point to bust point	25.0
	Sleeve length	52.0
	Waist height	97.0
	Hip depth	18.0
	Crotch depth	25.0
	Inseam length	72.0
	Knee length	57.0
Other	Front and back crotch length	68.0
	Weight	51.0

Bunka-style bodice sloper for an adult female



- Refer to the Quick Reference Table on page 217 for calculating the measurement of each part on the drawing.
- Calculate the size of each waist dart as a ratio of total dart allowance. The size of the dart is the width of the body - $(W/2 + 3)$.
- When drafting a pattern without using a protractor, formulas can be used for bust measurements up to 93cm. For a bust measurement of 94cm or more, adjustments must be made in the armhole (see Book 1—Fundamentals of Garment Design). Draft the pattern according to the formula in the Quick Reference Table, and then make changes in the armhole line.



Waist dart measurement—Quick Reference table

(Unit: cm)

Total dart allowance	f	e	d	c	b	a
100%	7%	18%	35%	11%	15%	14%
9	0.630	1.620	3.150	0.990	1.350	1.260
10	0.700	1.800	3.500	1.100	1.500	1.400
11	0.770	1.980	3.850	1.210	1.650	1.540
12	0.840	2.160	4.200	1.320	1.800	1.680
12.5	0.875	2.250	4.375	1.375	1.875	1.750
13	0.910	2.340	4.550	1.430	1.950	1.820
14	0.980	2.520	4.900	1.540	2.100	1.960
15	1.050	2.700	5.250	1.650	2.250	2.100

